Portfolio 85

THE HIGH SCHOOL OF ART AND DESIGN
1960-
1985
APRIL 25 1985

25 years of nurturing New York's future visual communicators

Portfolio Eightyfive

THE SENIOR YEARBOOK OF THE HIGH SCHOOL OF ART & DESIGN

SECOND AVENUE AND 57TH STREET, NEW YORK 10022

Portfolio '85

The Senior Yearbook of the High School of Art & Design

Fifty-Seventh Street and Second Avenue, Manhattan

Irwin M. Gross, Principal

The High School of Art and Design is the professional arts high school operated by the Board of Education of the City of New York. This school combines a regular four year high school curriculum with four daily periods of studio instruction in twenty categories. Admission is based on an entrance aptitude test and portfolio-evaluation given to eighth and ninth grade applicants every year.

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CITY OF NEW YORK

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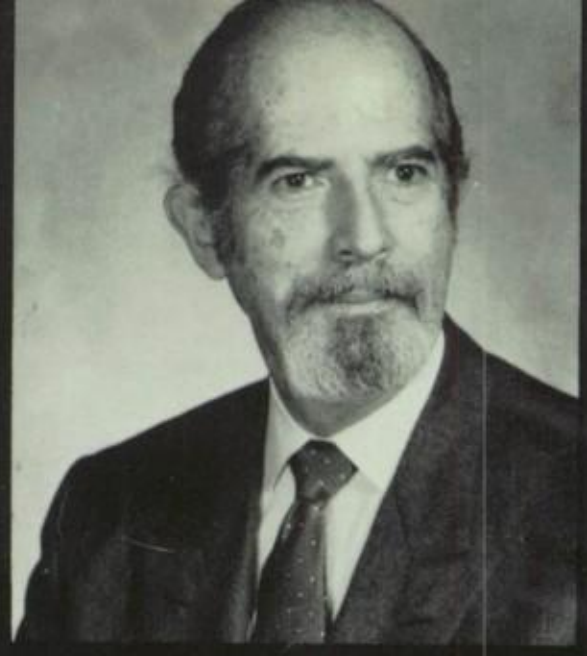
New York Spring 1985



Dear Class of '85,

You are the 25th class to graduate from the High School of Art and Design. Every class that graduates is special in one way or another. In commemorating this 25th anniversary, you have recognized the special significance of this event by referring to yourselves as "the Silver Seniors." You are not only "Silver Seniors" because of the silver anniversary, but like the metal itself, you shine and sparkle.

I know I speak for the entire staff in noting that this very special school is special because of you, your predecessors, and the faculty working together. The faculty might have dealt solely with subject matter according to career needs and have avoided the bruising obstacles of character development. Vocation, avocation, and honesty of character, however, are inseparable in the quest of success. Our collective faith in each other, in the school, and in youth, demanded total involvement from all of us. Through such close involvement, we have come to know each other, respect each other, and establish a real bond of affection and friendship. For us, that affection and dedication to help each of you achieve meaningful goals has been our major desire. It has not been easy nor necessarily always successful. We have not always been successful in our efforts to reach you or in stimulating your aspirations, but not for lack of commitment nor for lack of interest. On other occasions, the successes you have achieved have filled us with boundless pride, exceeding our most hopeful expectations and our most fervorant wishes for you.

As years go by, having achieved that knowledge and understanding, that comes with maturity, you will recognize that your graduation exercise was, in fact, a message of love from all of us at Art and Design to you for your well being. In the end, you are our hopes for our school, for its future, and for ourselves as well. Be assured that each of us will remember one or more members of this "Silver Senior" class with pride, fondness and with a real sense of achievement. These memories are our true reward.

With much affection,

Irwin M. Gross

Photo: Matthew Kao

Portfolio'85, Volume XII, celebrates the Silver Anniversary of the High School of Art and Design, in name and location. Our school's somewhat clumsy former name and diverse addresses go back another quarter of a century. Next year we should proudly mark the fiftieth birthday of this our one-of-a-kind school.

Born of efforts to beat the Great Depression, The New York School of Industrial Art was formed to teach basic skills needed to enter industry in such fields as consumer advertising, showcard lettering, window display, editorial and fashion illustration, jewelry design, sculpture and ceramics, architectural rendering and drafting and silk-screen printing. As part of our transformation from a humble vocational high school — an academic dead end — into a fully accredited specialized high school, the operation was not only consolidated in a new building, under a new name, but our faculty, our scope of objectives and standards were substantially upgraded, and student enrollment doubled. There followed a time of dramatic growth and blossoming. John B. Kenny, who had energetically presided over the school since 1941, was succeeded by Jacob Raphael, an able administrator and staunch defender of A&D's mission. Led by a great team of chairpersons, among them Jack Biegeleisen and Ben Clements, Dr. Adolph Stone, Barbara Christen, Walter Welsh, Martin Kenton and Julius Saroff, Art and Design witnessed a period of unsurpassed educational excellence.

During the political discords and resultant economic strain of the seventies, which culminated in the near bankruptcy of the City of New York, A&D, the unicorn among goats and horses, had its horn sawed back, its beard clipped and its toes put into galoshes, to make it look more like a regular horse . . . Twenty five to fifty percent of our students' daily art classes were lopped off, while throughout the five boroughs Art in the intermediate schools all but disappeared as a subject.

The resultant compromises in admission standards and procedures, coupled with reduced instruction time by ever fewer qualified teachers lowered performance levels and led to the extinction of a number of our art specializations.

Not all the changes were born of economic pressure. A whopping investment of three quarters of a million dollars in sophisticated computer equipment between 1982 and '84 indicates faith in the future, if only by way of paintless graphics now obtainable through keyboard-triggered software. Viewed in the total perspective of the Renaissance, at the tail end of which we perceive ourselves, the creative potential of the image computer is awesome, to say the least. And yet, even in the hands of a genius, today's video picture cannot begin to touch the range of subtlety, spirit and scale of a Caravaggio, a Vincent van Gogh, or a Louise Nevelson . . . On the other hand, impersonal, optical manipulations as exemplified by contemporary artists like Roy Lichtenstein or Andy Warhol, themselves experimentors in mechanical picture generating, point the way toward a whole new set of visual values.

Whether all the artists of tomorrow will be sitting in darkness, glowering at their phosphorescent video terminals, instead of applying pigment and form to physical substance, using time honored tools in their fingers, remains to be seen. Parallels in sound production, sound recording and in printing, suggest continued coexistence and only partial obsolescence of traditional skills. Taste and quality in art will continue to command respect, if only at the peak of the pile. The broad base of that pile is subject to commercial viability and should not be confused with art in its full range of meanings.

We are witnessing, it seems, the after-glow of a golden age, even as the first rays of a new dawn light up the opposite horizon.

In the meanwhile this volume, and by comparision its eleven predecessors, bear witness to a revolution in progress — a revolution that traces the rise and fall of an era.

tfn

Thomas F. Naegele Class of 1942
Faculty Advisor, Art Director
and Executive Editor
Member of the A&D Advisory Commission

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A silk-screened map featuring neighborhood establishments is carried along with other inserts in the front pocket. Produced under the supervision of Mrs. Hisako Glicksman as a class effort involving most of the silk screen majors, this poster is a pilot project subject to future expansion.

To all my colleagues and the members of the senior class who contributed energy, imagination and endurance in the year-long effort of bringing together the countless details that make up this twelfth volume goes by heartfelt appreciation. I am particularly grateful to Suzanne Osterweil-Weber for her involvement in motivating the participants; Susan Addelston for her enthusiasm and drive; Jackie Junttonen '85 and Matthew Kao '85 for their active support in seeing this book through to completion.

Thomas F. Naegele
May 10, 1985

Illustration

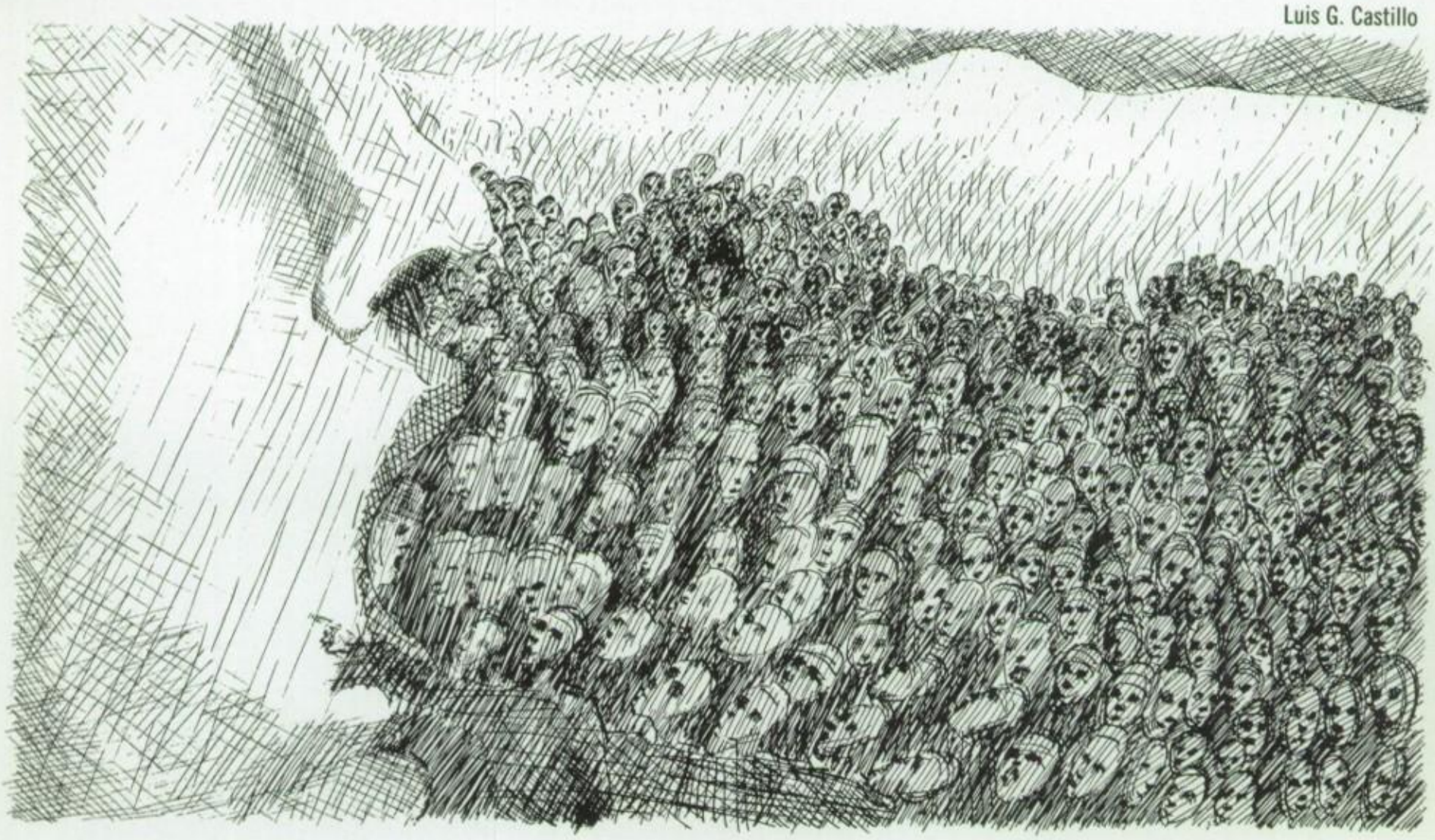
The future illustrators whose editorial illustrations are represented in this chapter have lived only seventeen or eighteen of the twenty-five years they are interpreting. Nevertheless, they have responded with feeling, intelligence, and insight to the momentous events and influential people that filled the period of time from 1960-1985, the life span of the High School of Art and Design in its building on Fifty-Seventh Street and Second Avenue. They have gasped over the assassination of John and Robert Kennedy, Reverend Martin Luther King, Jr., Anwar Sadat, Indira Ghandi, and John Lennon. They have read about and seen documentary material about Camelot, The Great Society, The Vietnamese War, The Shah, The Ayatollah, Opec, Inflation, I.R.A.'s and Reaganomics. Some were moved by revolutionary movements that have impacted directly on their lives — Civil Rights, Students' Rights, Women's Liberation, Affirmative Action, the Sexual Revolution — and they have chosen these events to comment on visually. Still other students celebrated exciting people and events in the world of *Music* (The Beatles, Woodstock, Disco, Punk Rock, Michael Jackson, Kiss, Prince); *Art* ("Pop," "Op," Photorealism, Conceptual, Minimal, Graffiti (?); *Communications* (satellites, word processing, computers, cable, video); *Medicine* (transplants, artificial organs, vaccines for polio and measles, test tube babies); *Sports* ("Roger Maris breaks Ruth's record," "Islanders win Stanley Cup four times," "Mark Spitz wins seven gold medals in the Olympics," "Larry Holmes is World Heavy Weight Boxing Champion," "Players are free agents," The Mets, The Nets, The Generals); *Entertainment* ("My Fair Lady," "Ghandi," "Tootsie," James Bond, Woody Allen, Barbra Streisand, Whoopi Goldberg, Lincoln Center, Luciano Pavarotti); and *World Affairs* (The Moon Walk, International terrorism, the Camp David Peace Talks, The Salt Talks, Space Shuttles, shuttle diplomacy, Watergate, Lebanon, Nicaragua, Iranian hostages, Yom Kippur War, Opening of China, The Bay of Pigs, The Peace Corps, Castro, Geraldine Ferraro, Jesse Jackson).

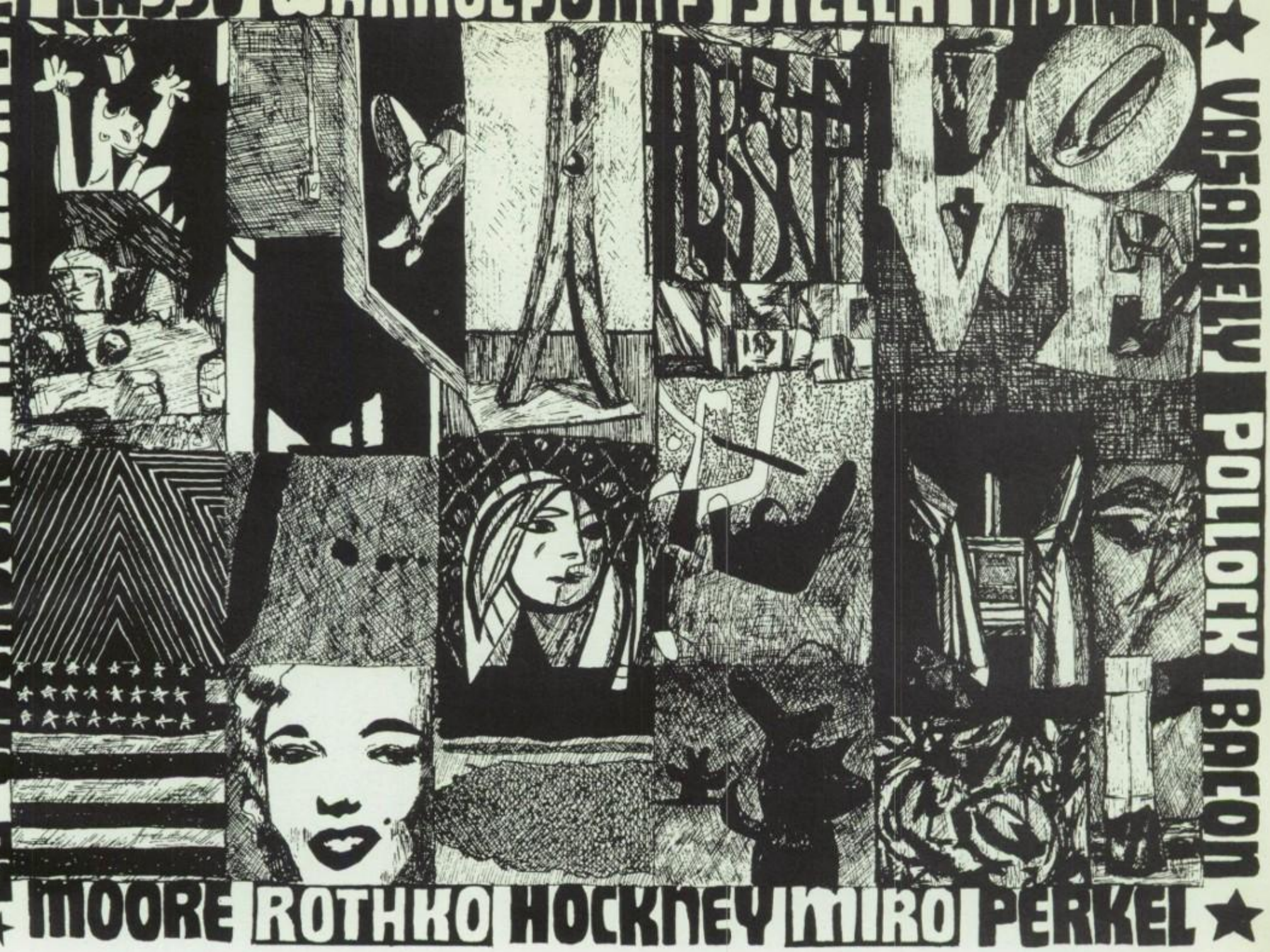
Life in the twenty-five year period moved quickly, but student illustrators at Art and Design, a virtual breeding ground for the future generations of illustrators, have reacted to the times through their art in the great tradition of other fine and commercial artists. In preparation for their assignment — to illustrate an event or area of life within the last twenty-five years in the mode of a visual time capsule or mural — they examined Picasso's "Guernica," Goya's "Disasters of War," Antonio Frasconi's "On the Slain Collegians," Andy Warhol's "Assassination of President Kennedy," and "Marilyn Monroe," the Mexican Muralists — Orozco, Sequieros, Rivera — Norman Rockwell's "Thanksgiving Dinner," Howard Pyle's "Treasure Island," Max Ginsburg's "Two Friends," and Bob Peak's "Apocalypse," and applied the lessons of the distant and recent past to their immediate vision. They realized the goals of illustration: to interpret, to illuminate the written text and to immortalize the text of life.

Suzanne Osterweil-Weber
Instructor, Illustration
Assistant Principal, Vocational Arts

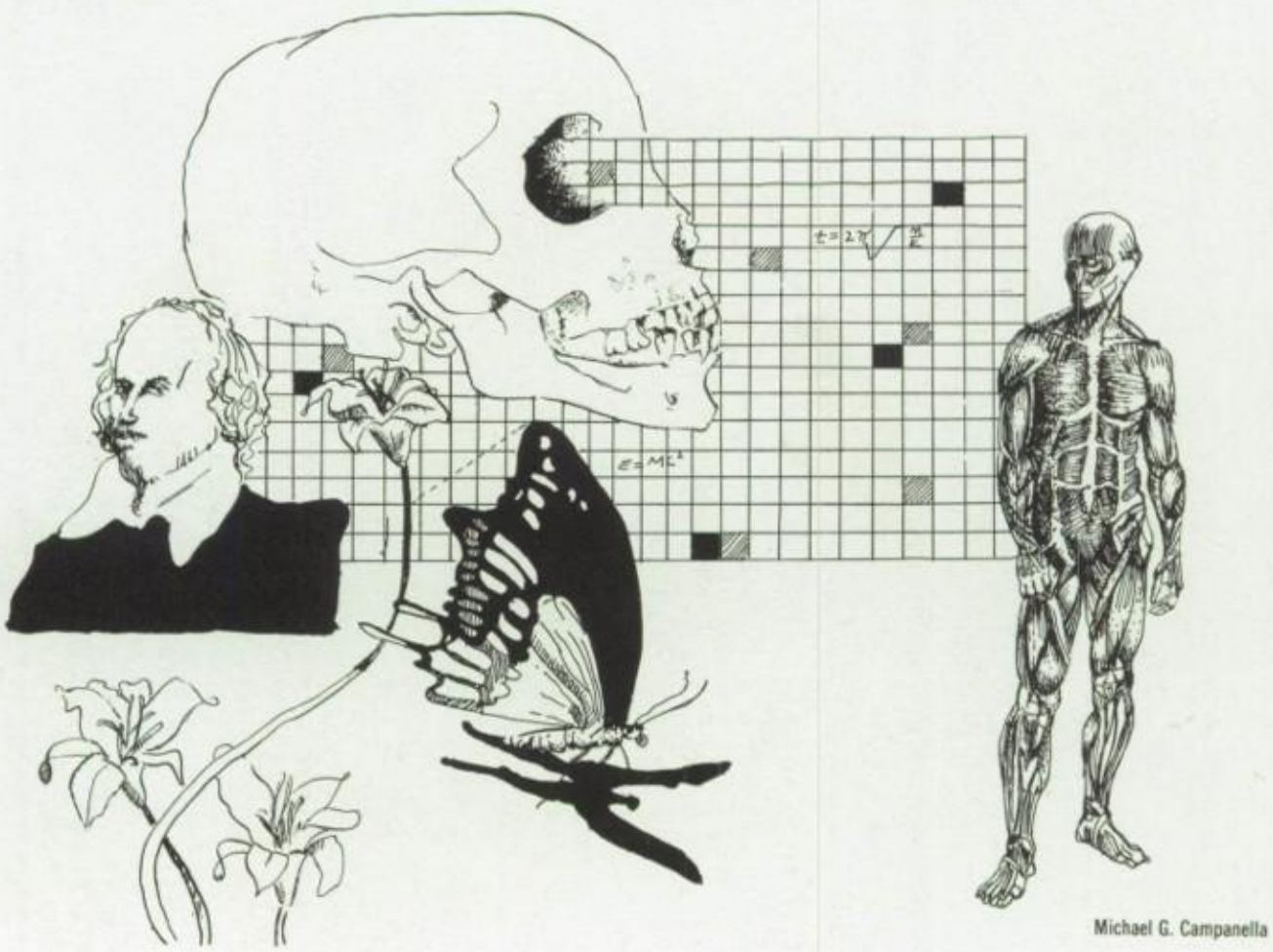
Michael M. Hamboussi

Luis G. Castillo

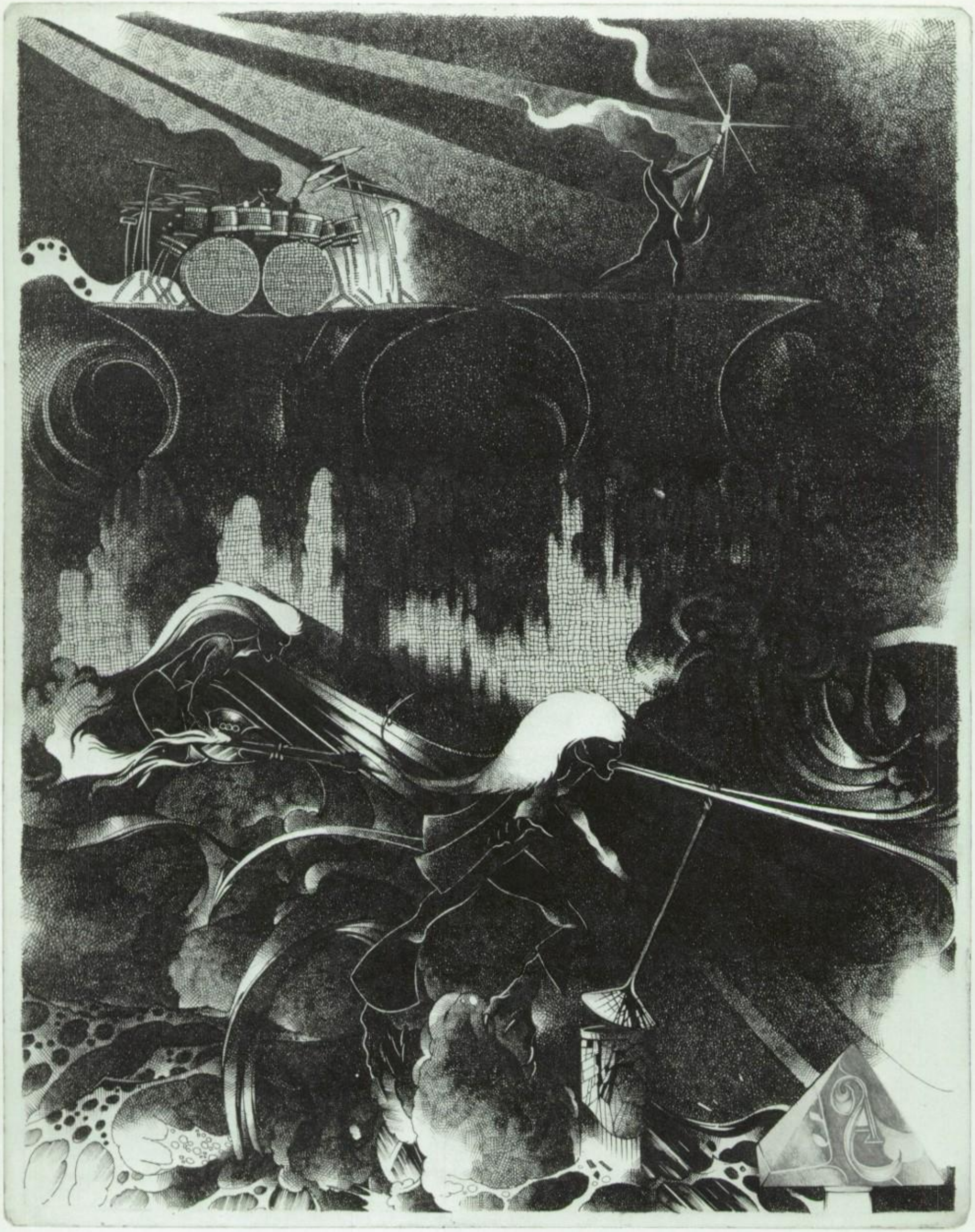


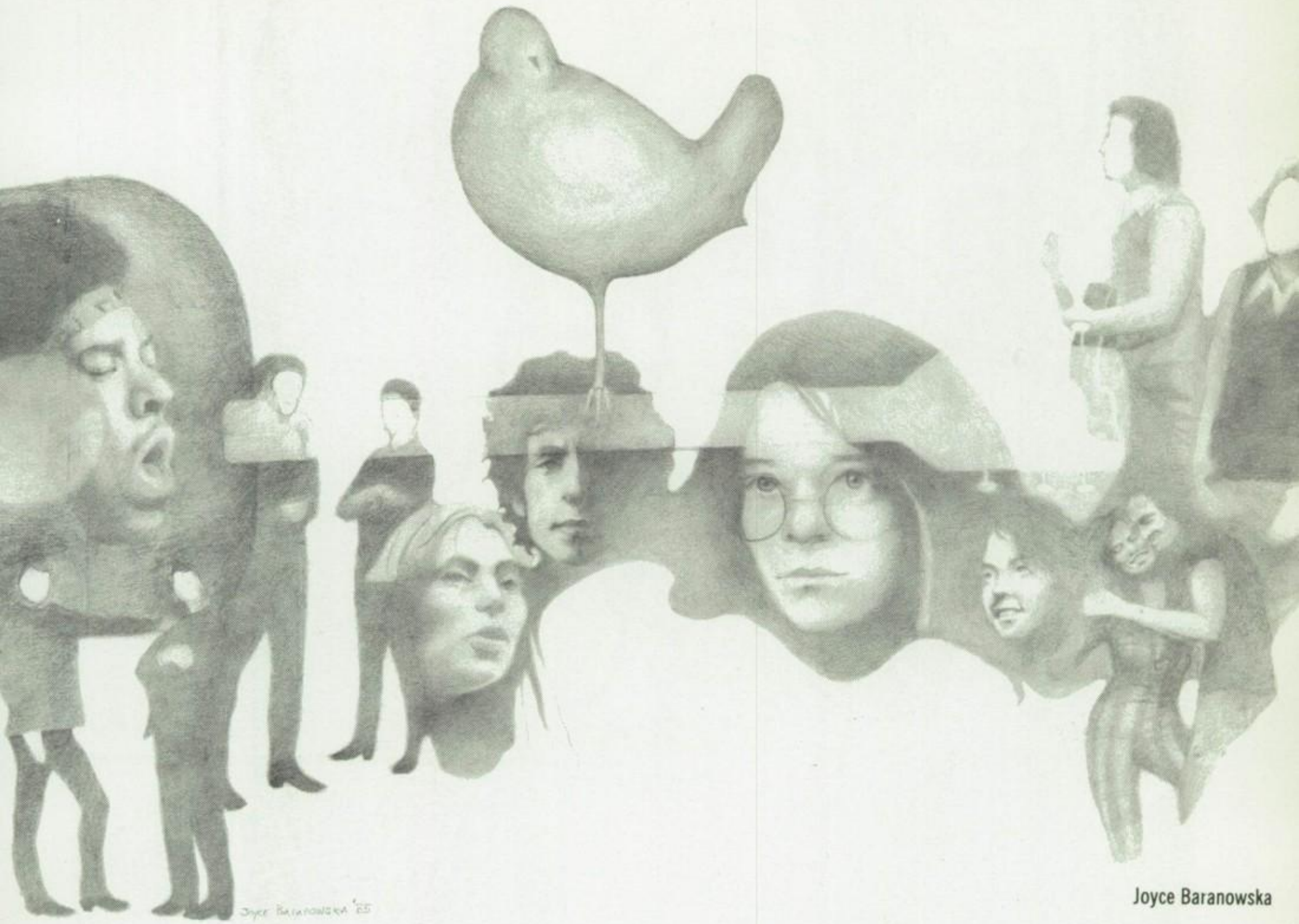


Sabina Perkel



Michael G. Campanella

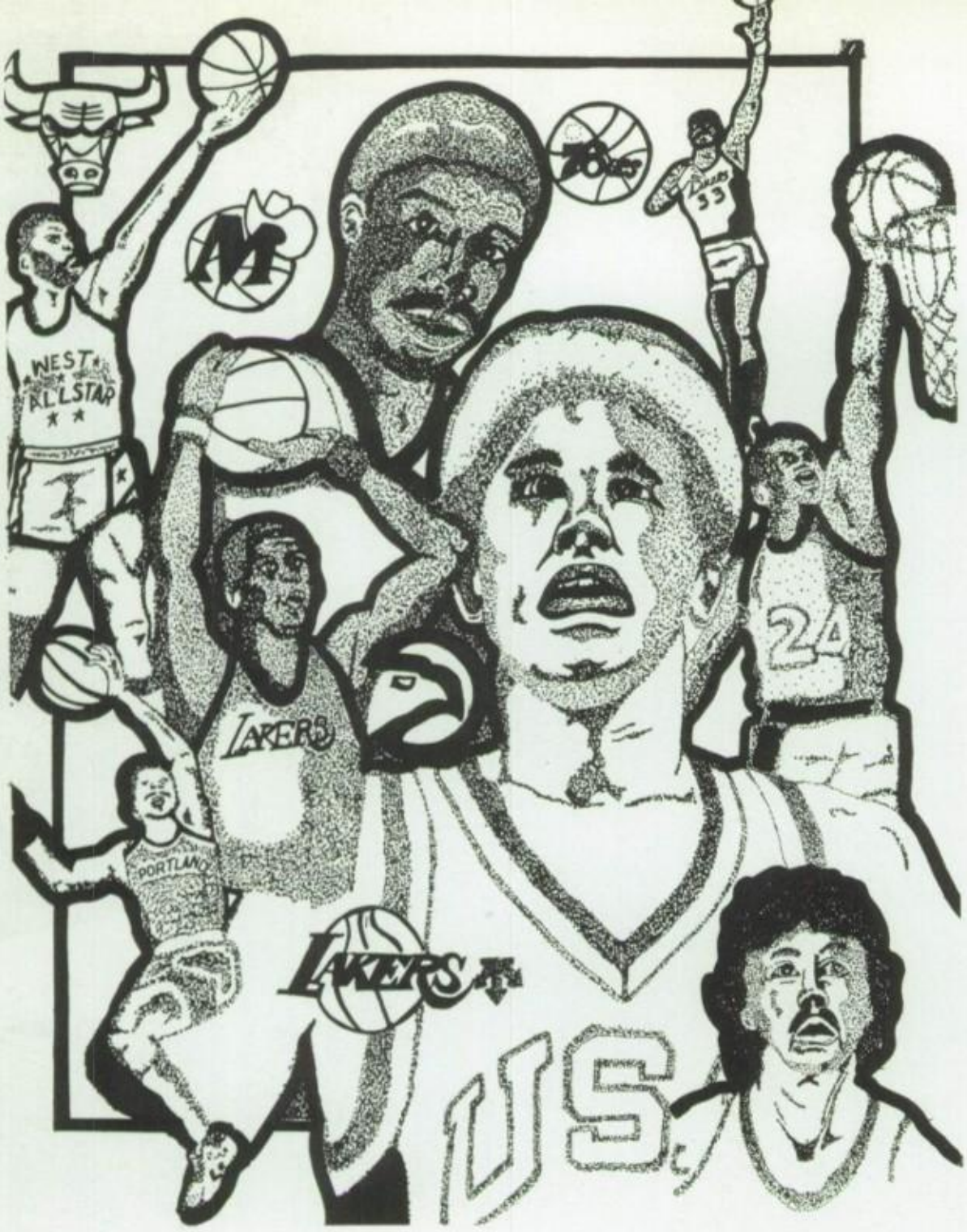




Joyce Baranowska

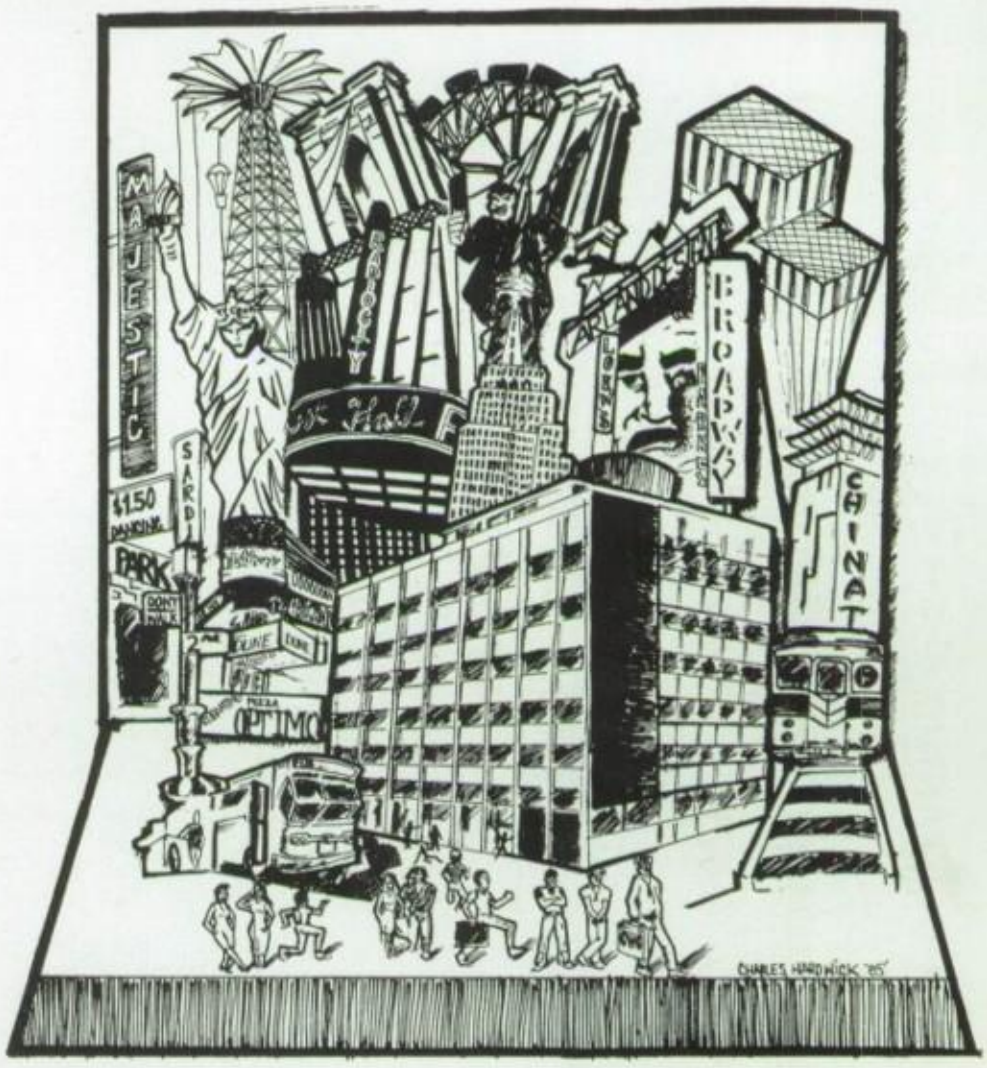
Twenty-Five Years of Art

The art world during the past twenty-five years has reflected the complex, multi-dimensional, ambivalent, and contradictory phenomenon we call modern culture. "Pop" Art of the sixties departed from the cliché of big, bold, raw America that was current when the Abstract Expressionism which preceded it was in full force. It was in a great tradition, as folk artists of all nations have always made use of commercial materials and emblems. It continued a dialogue between the commercial art of labels, signs, symbols, and comics and paintings using halftone screens, airbrush, and stylized imagery. In "Pop", mass communication married esoteric art. Beside the work of Lichtenstein, Warhol, Stella, Kelly, and Vasarely, and the products of movements known as "Op", "Conceptual", and "Minimal" art, a new and rich world of realistic work emerged in illustration and "fine art" painting. "New Realists" explored and regenerated our visual world through the pictorial image. Phillip Pearlstein's nudes, Chuck Close's huge grid portraits, Robert Cottingham's signs, Richard Estes' facades, Audrey Flack's memorabilia, and Duane Hansen's "ordinary people" celebrated the mundane, very like the artists of the Northern Renaissance, through the loving verisimilitude. Robert Rauschenberg, Jasper Johns, and Julian Schnabel brought junk to high art. The computer generated colors, layouts, variations on themes never before possible and at an accelerated speed. And now, even the scribblings on New York's subway cars and walls, those ubiquitous icons of a counter culture, are pandering to an art market's voracious demand for the ever "new", while Art & Design continues to nurture the future visual communicators of the commercial art industry.

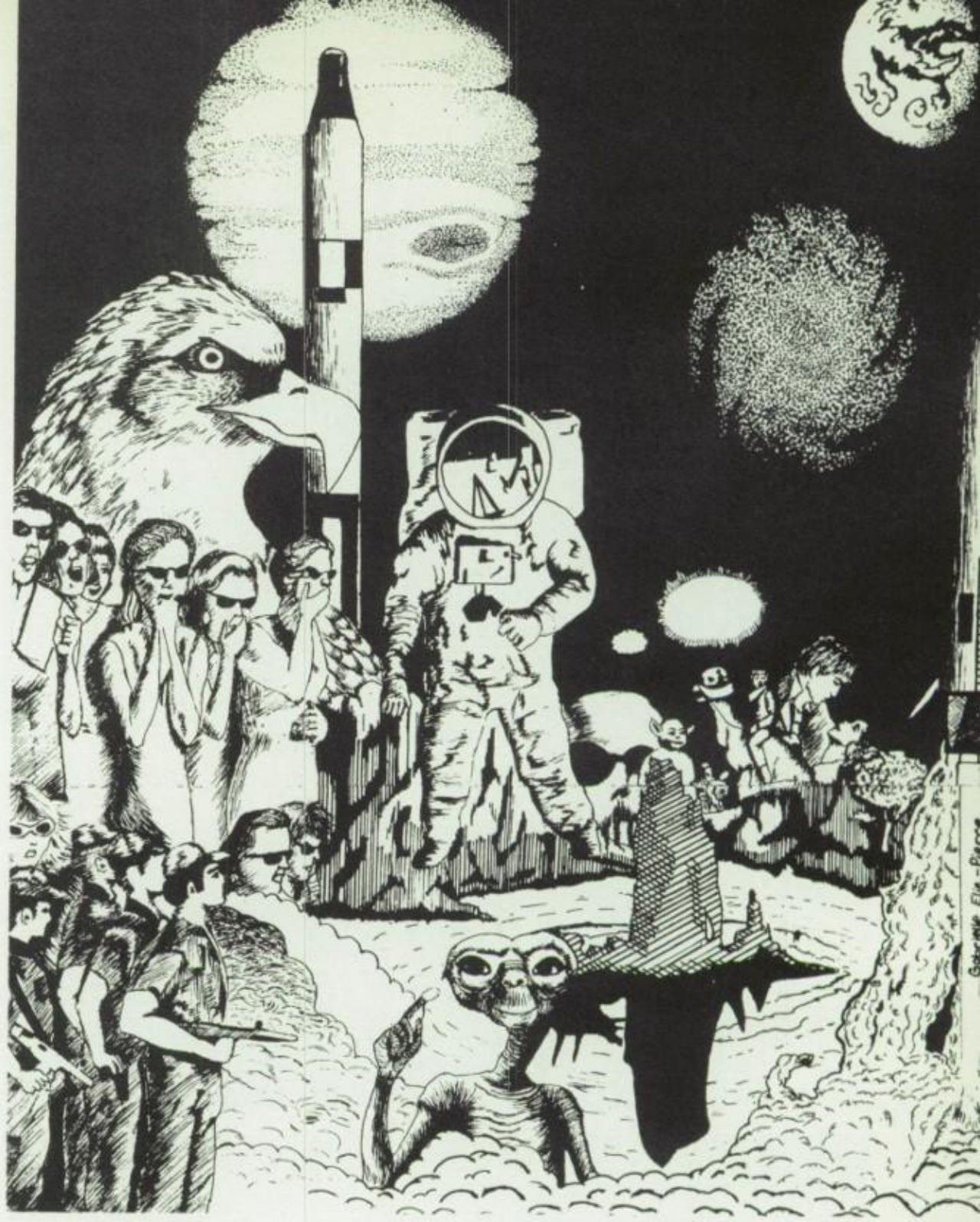


Twenty-Five Years of Sport

In the last twenty-five years, athletes have jumped higher, run faster, and thrown further than ever before. They are in better condition to accomplish this because of improved diet, improved methods of training, improved equipment, and the miracles of sports medicine. We have as a nation never been more fitness conscious -- we jog, we run, we bicycle, we play tennis, we nautilize our bodies. It continues to be a time of super stars, super bucks, and free agents. Girls can participate in any sport that boys can participate in. The years 1960-1985 saw "Broadway" Joe, O.J., Bill Russell, Wilt Chamberlain, "The Bird", Dr.

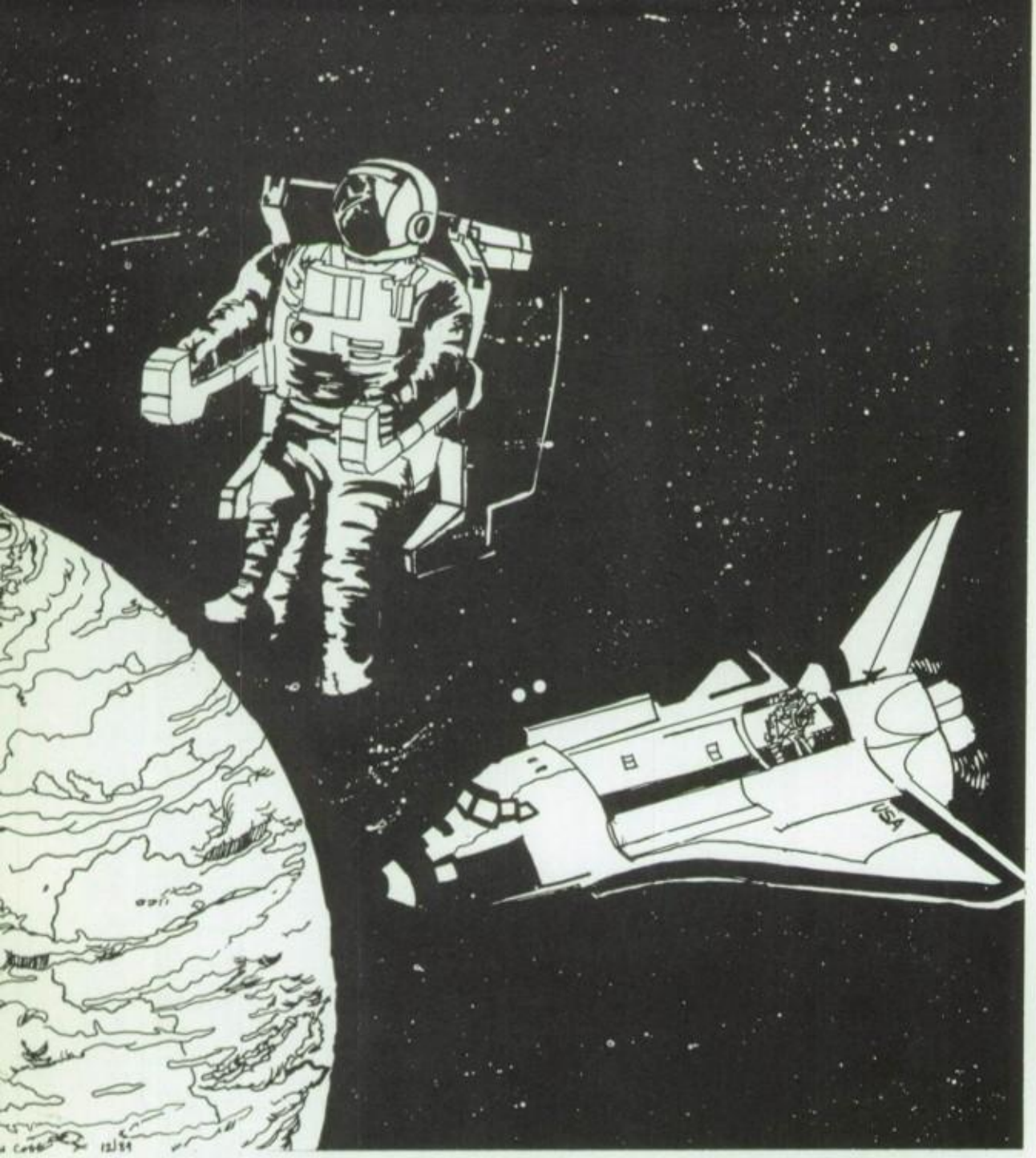


Charles W.T. Hardwick



J., Willy Mays, Mickey Mantle, Sandy Koufax, Wayne Gretsky, Bobby Orr, Nadia Comenici, Mark Spitz, Mary Lou Retton, Billy Jean, Crissy, Martina, Borg, Connors, McEnroe, Palmer, Nichlaus, Nancy Lopez. The '69 "Miracle" Mets won the World Series in a spectacular upset. Hank Aaron broke Ruth's home run record. Sandy Koufax pitched four perfect games. The Islanders garnered four Stanley Cups. The Jets won the Super Bowl. The U.S. Ice Hockey Team beat the Russian Team in 1960 and then again in the 1980 Olympics. The Marathon came to New York and Art and Design had twenty-five wonderful Field Days in our own Central Park. It was the best of times!

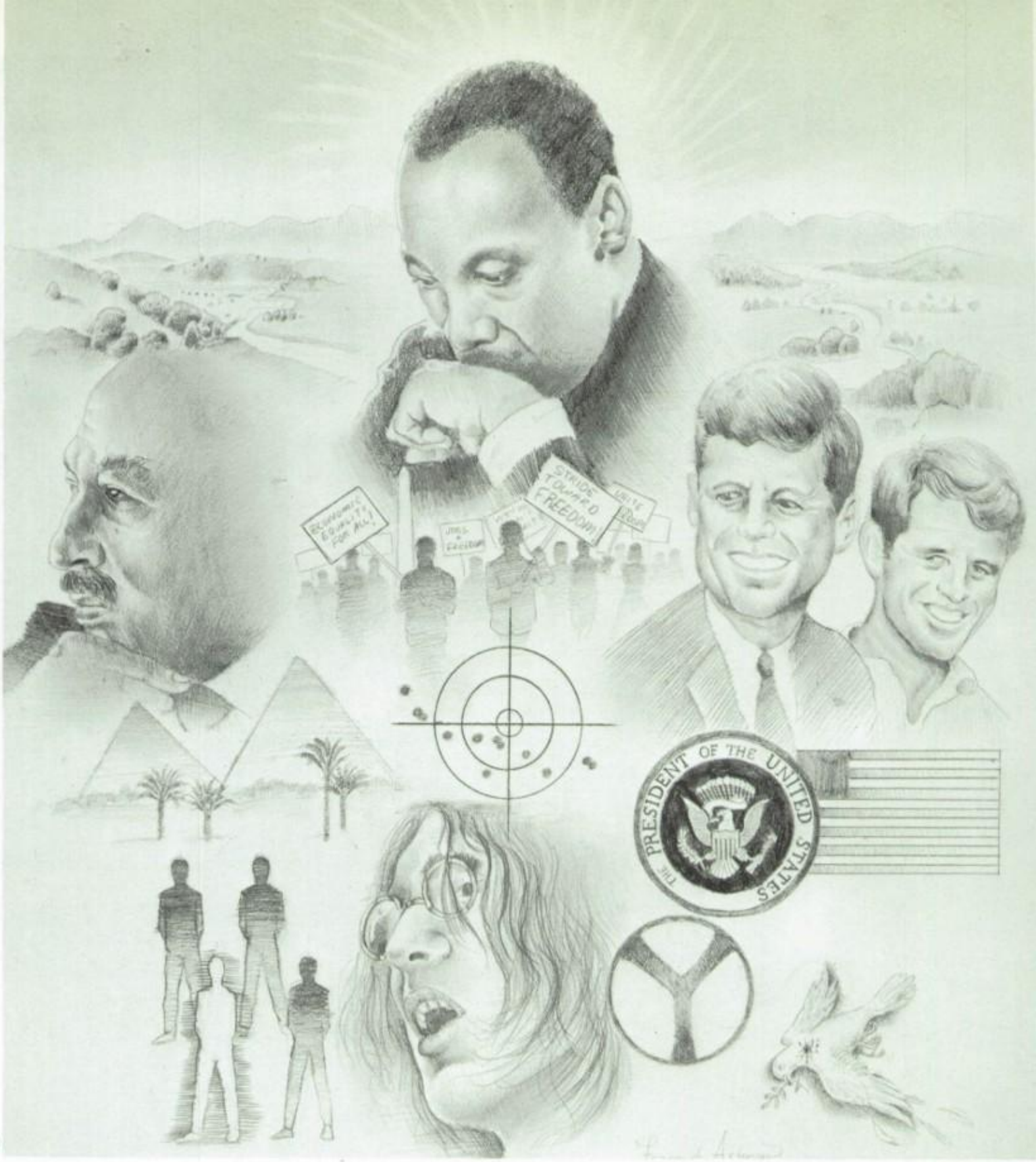
Nelson A. Marty



LeVancy Cobb

Tat K. Chan

Nick Papadelias



Fernando Arteaga

Deborah J. Raczko

Robert Delgado

Twenty-Five Years of Music

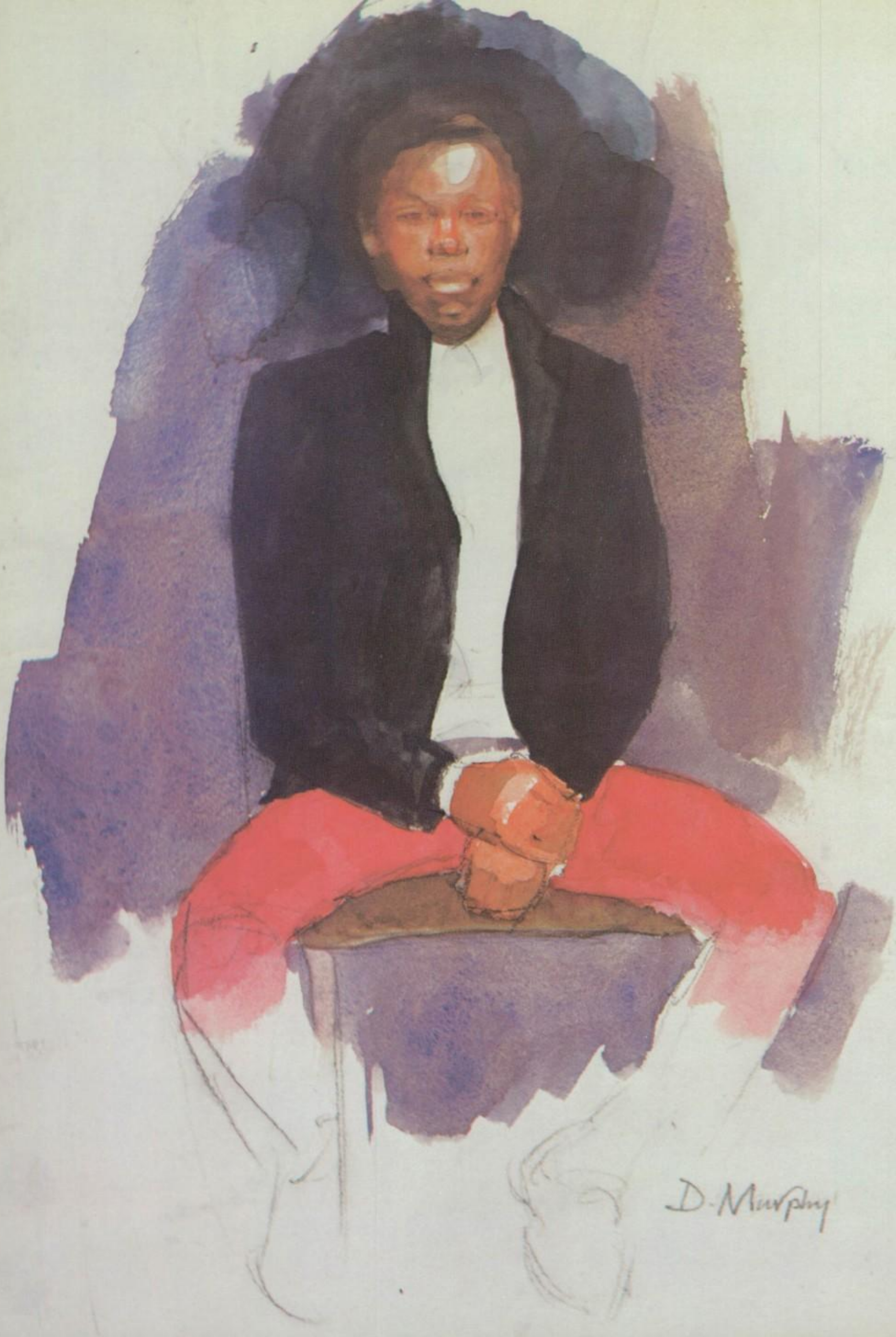
The year is 1969. The place Woodstock. On stage Sly and the Family Stone is taking the crowd of thousands of sun-soaked flower children higher and higher. It is three days of music, fun and love. It is a time of childlike dreams and unbridled hope. It is a time that will be discussed, written about, and analyzed for a long time to come. There was a magic and creativity that spread across the land like the rays of an almost too-hot sun growing the Little Stevie Wonders, The Beatles, Dylans, and Rolling Stones. It was soft and loud, acoustic and electric. It was Motown and Stax. It was music in the air and dancing in the streets. It left many exhausted and more than ready for the more laid back and level-headed music of the Seventies. A Vietnam nightmare had ended, a Paul McCartney has taken "Wings" and an older Stevie Wonder discovered the synthesizer and blossomed into the musical messiah for the Seventies. Country and Western gained its respect while more and more Classical, Pop, and Rhythm and Blues merged as one. A trouble-weary and party-loving America was learning to dance again. The Bee Gees, Donna Summer, Barry White told America to get dancing and it did. The American music scene became Big Business, spreading its songs and artists' records around the world. Now we are truly a musical community, taking off where the first British invasion ended, giving us Reggae, Punk Metal, Country Pop. Never before have we been offered such diversity. The Super Group, The Super Stars, The Princes and the ones who wear gloves, the Geniuses, the Mozarts and the Salieris proliferate. The Silver Screen brings us to the effervescent Eighties, where the line between music and music stars ever diminishes. It is as though men and women are saying, there are no bounds and that the only walls that exist are the ones of our own choosing. It is the Artists that won't leave us alone in a world seemingly filled to over-flowing with mediocrity and sorrow. From Mozart to Woodstock to Mozart, the message is one that continues to lift us up where we belong, to fill our lives with joy and love. What more could we ask for. Thank God for a world that loves music.

Suzanne Osterweil-Weber
Instructor, Illustration
(with "a little help from her friend", Glen Alleton)

Sean D. Brewer

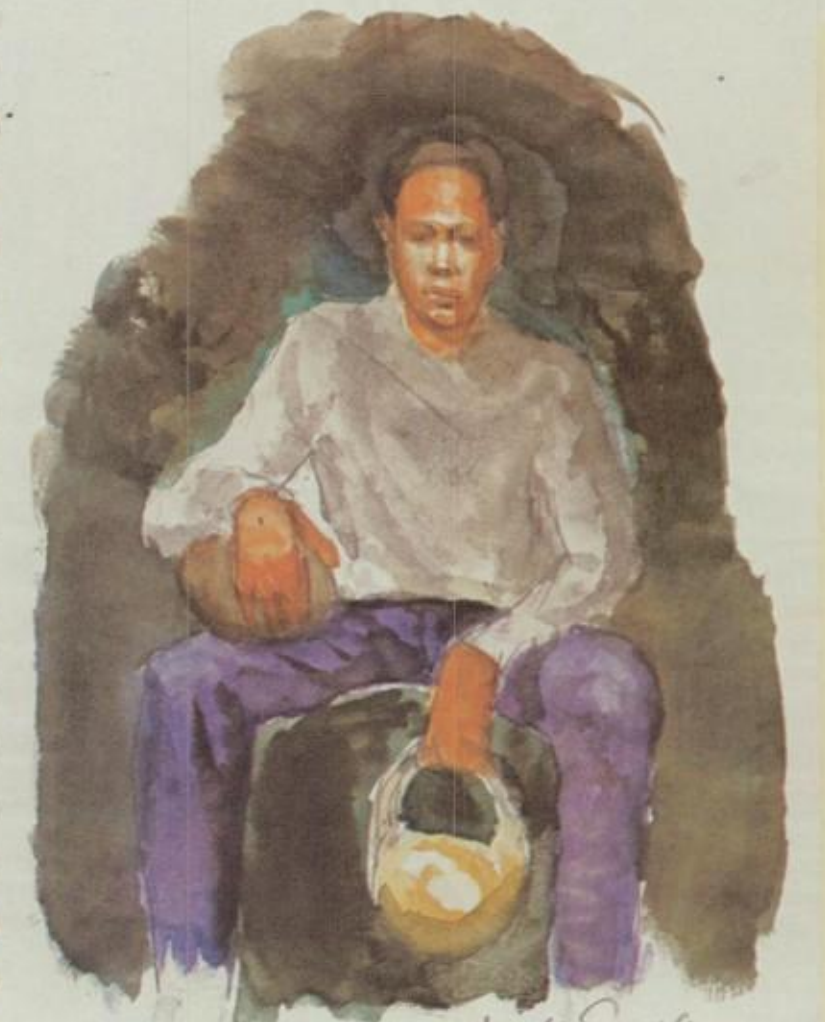
Luis G. Castillo

Four Color Section

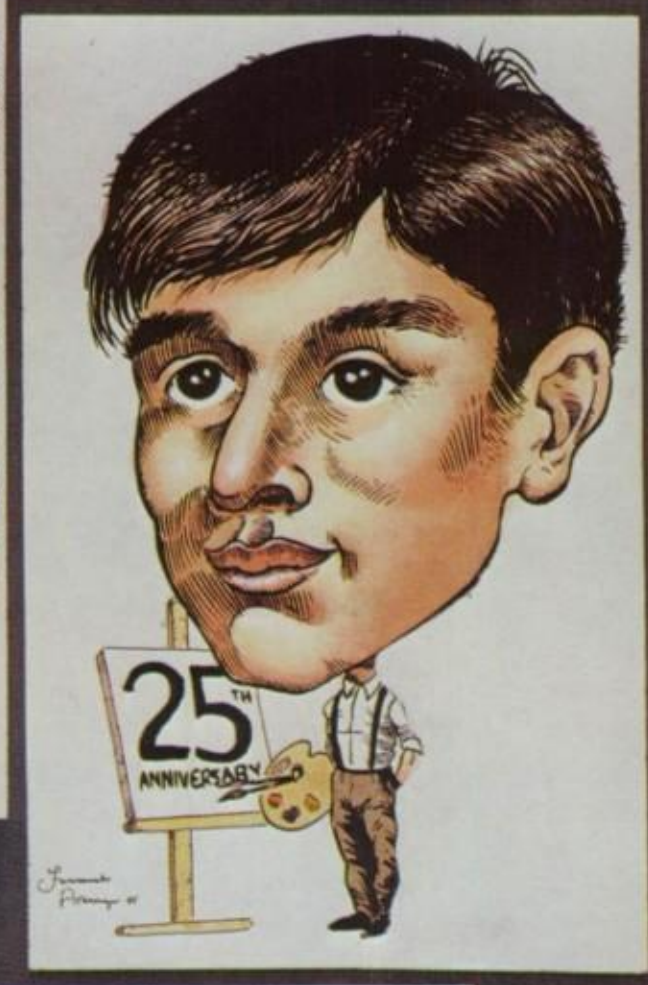

D. Murphy

Painting

Painting in watercolor & oils
with Mr. Irwin Greenberg

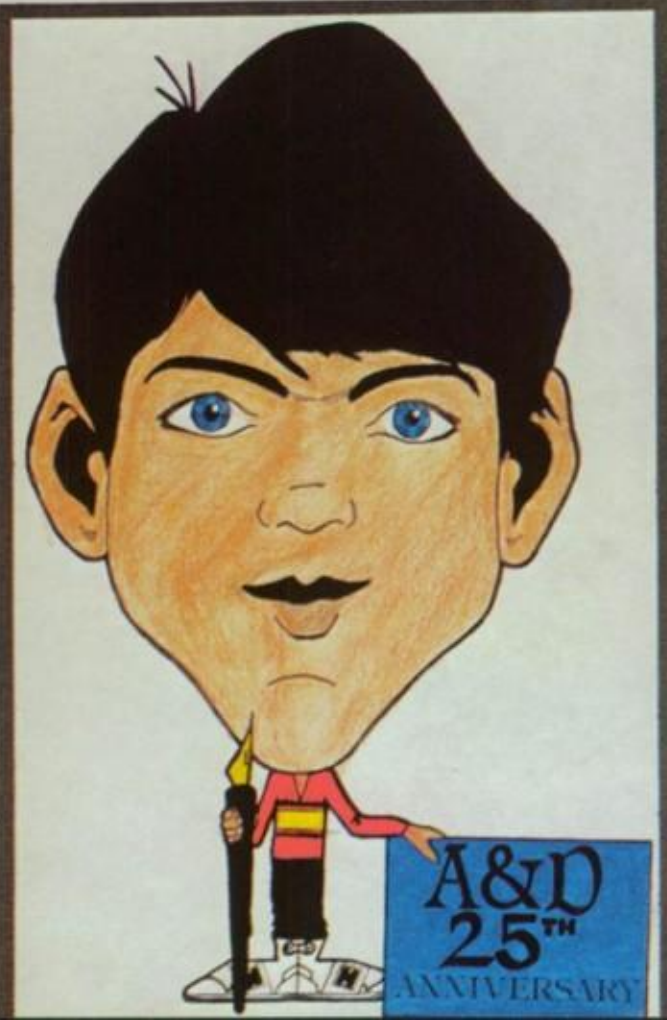


Cartooning



Charles Ferguson
Teacher of Cartooning

ANNIVERSARY


A&D
25TH
ANNIVERSARY

A&D 25TH ANNIVERSARY
SINCE I WENT TO ART + DESIGN H.S. I'VE NOTICE ALL SORTS OF FASHION.
THE ONES I SAW ARE THE STREET LOOK, WHICH I LIKE...
...THEN I SAW THE CRAZY PUNK STYLES...
...AND OF COURSE, I HAVE SEEN THE GQ LOOK...
...BUT THE CRAZIEST STYLE I'VE SEEN IS THE ONE I'LL SHOW YOU. IT WAS MADE FOR A SPECIAL PERSON.
CRASH
DRESS ROOM
MR. FERGUSON!
HIS STYLE IS ORIGINAL

Computer Graphics

The movement toward a technology-based curriculum content should be viewed as a logical next step in the evolution of industrial art. This shift is in harmony with the astounding changes occurring in advanced post-industrial societies, and must keep pace with the rapid technological changes happening almost daily.

Here at Art and Design, the Images II Graphics Computer (by Computer Graphics Lab., Inc.) is being used by students from virtually all of the major shop areas. They are applying their skills and using computers as tools for creating graphic designs *electronically.*

Basically, computer graphics is a computer-supported system capable of producing fast, low cost, full-color graphic art. The image is created by an artist working at a keyboard-console connected to two monitors. The range of graphics software provided by Computer Graphics Lab enables our students to be individually creative and expressive. The artist *draws* on an electronic *tablet,* using a pen-like *cursor.* The monitor is the system's drawing board.

Color is controlled by using the keyboard to make selection from the menu. There are 256 choices each of chroma and valu and 200 choices of hue, giving a total of some 13 million possibl combinations.

The electronically-generated *picture* is then stored on a flopp disk, allowing it to be recalled for improvement or reproduction time and again. It can be modified, reduced, enlarged or manipu lated with instant ease.

The finished image is reproduced by having the computerize image scanned and converted into a 35 mm. slide by a high qualit camera which is built into the system.

This "hands-on" experience will better qualify young people fo creative design positions and enable them to achieve their caree goals.

Stanley Ray
Teacher of Computer Graphics

Leisa Hart
Sean Brewer
Roseanne Rosario

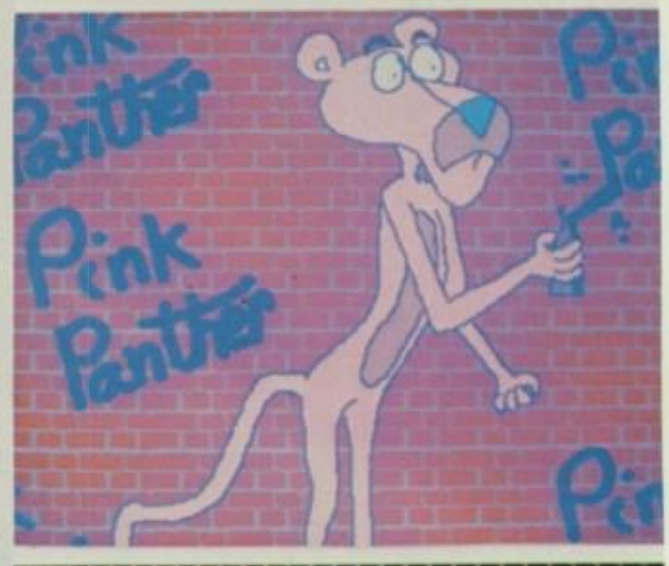
Steve Garland
Michelle Higgins
Vance McIntosh

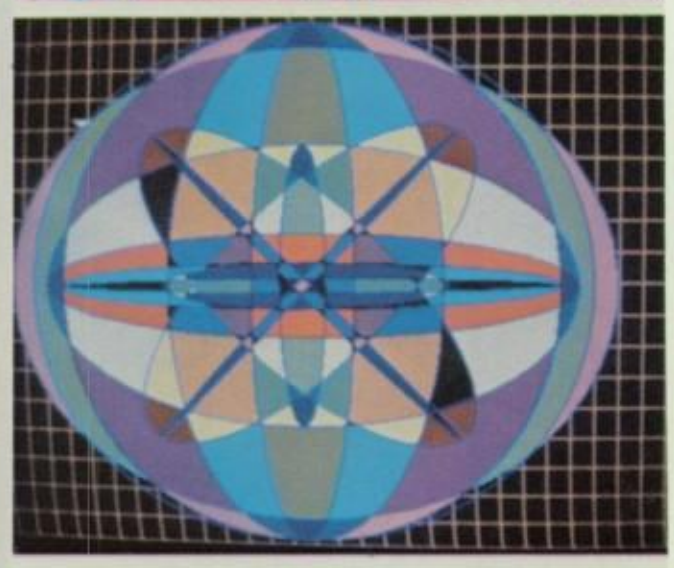
Bill Cwiekalo
Lamont Keyes
Leisa Hart

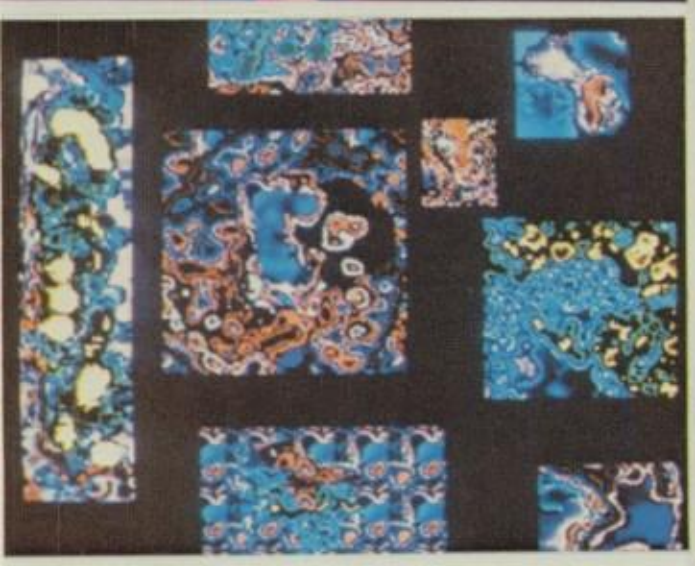
seanne Rosario
n Thom
seanne Rosario
sa Hart
nna Irving

Dina Stefanelli
Hansel Sanchez
Tracey France
Gloria Fernandez
Robert Bell

Gary Glucoft
Gary Glucoft
Michael Moy
Maurice Marshall







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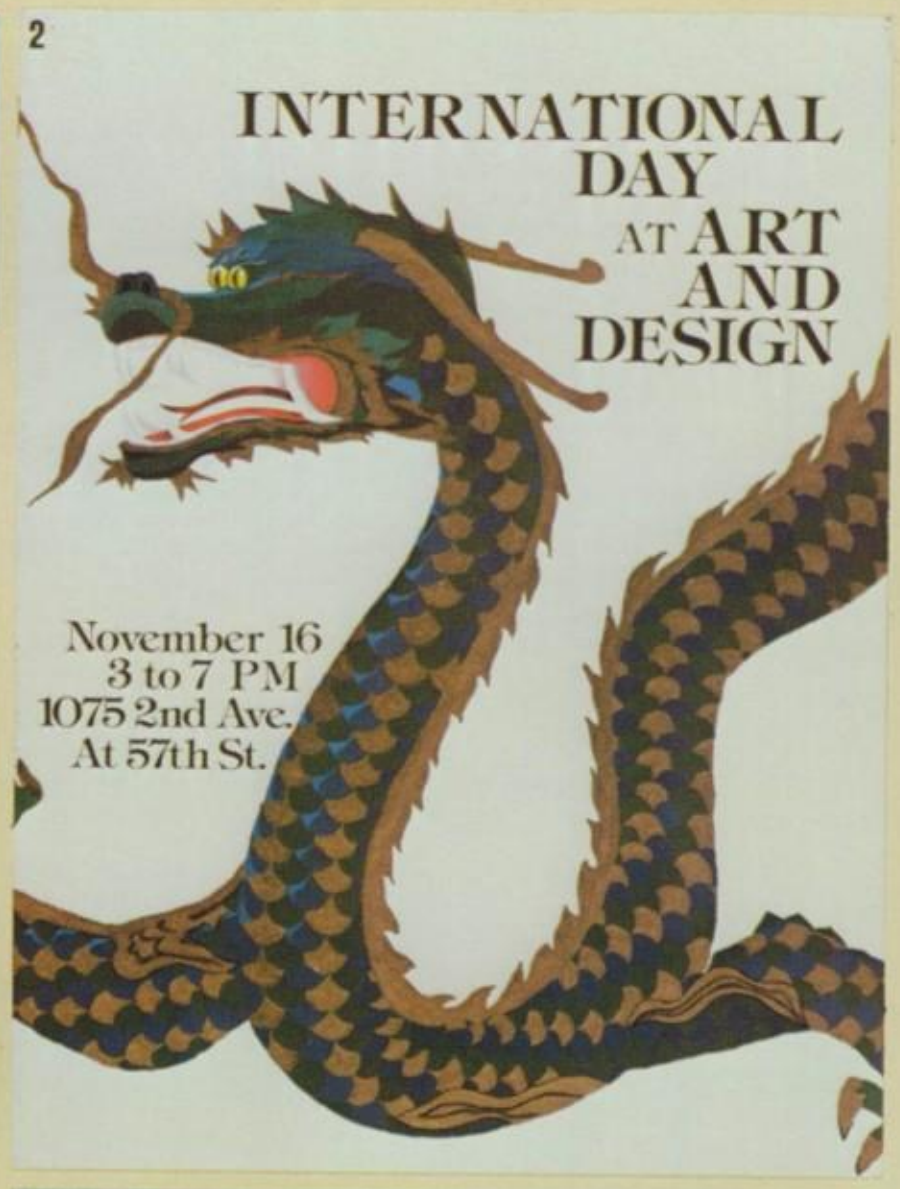

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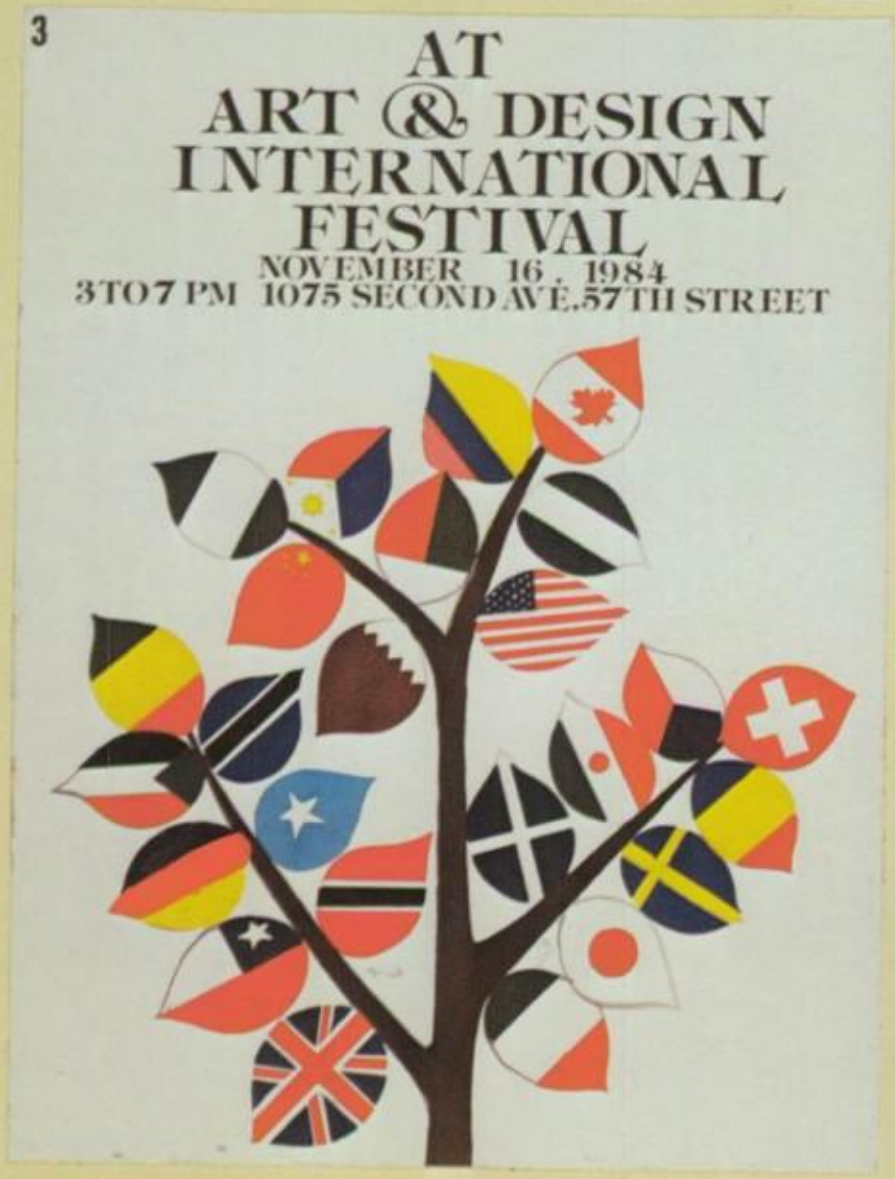

4

International Day posters and record-jacket designs on the theme of Brass, opposite page, developed and executed in finished color under the direction of Mrs. Hilda Klyde, Teacher of Advertising Art.

1. Dwayne Matthews, 2. Jeannette Ortiz, 3. Fernando Coronel, 4. Sylvia Christides, 5. George Zwierko, 6. John Arocho, 7. Fernando Coronel, 8. Sylvia Christides, 9. Waldo Cabreva, 10. Rachel Ericson.

5

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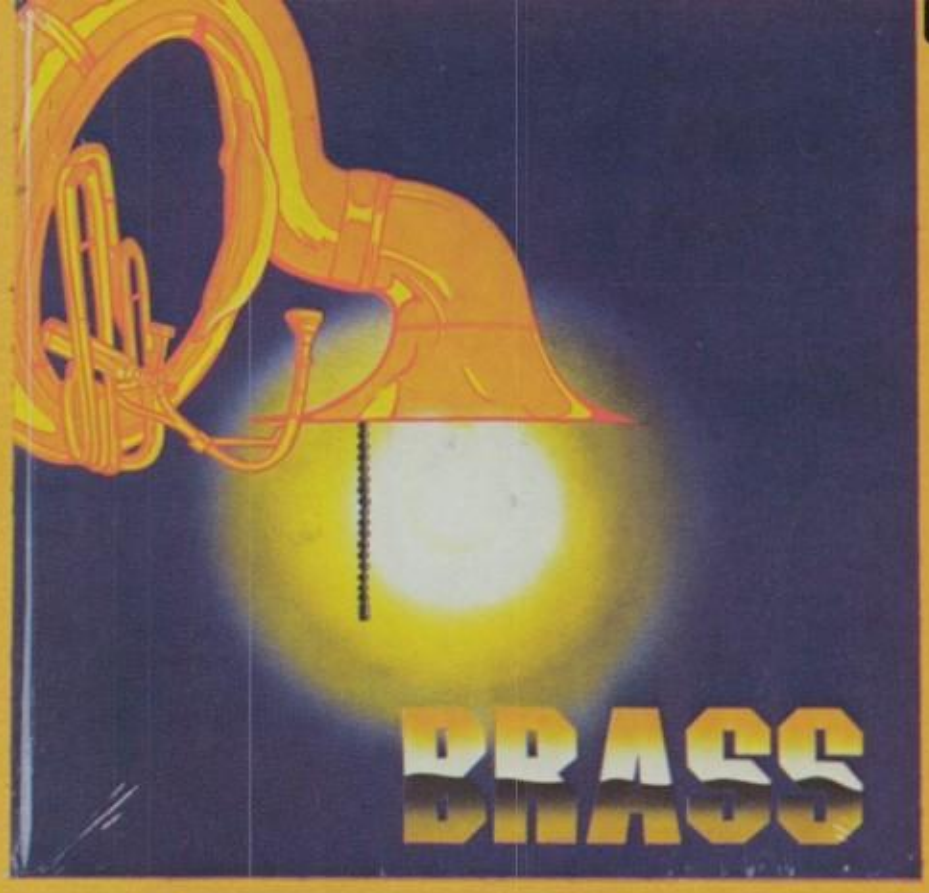

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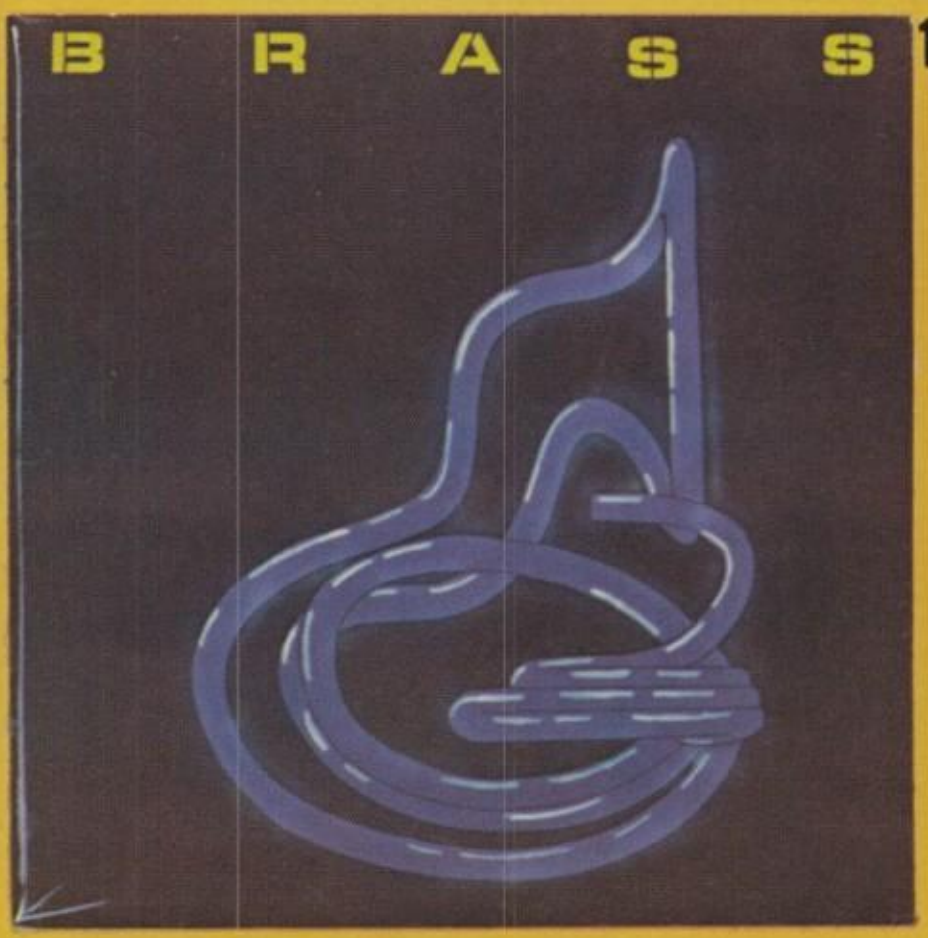
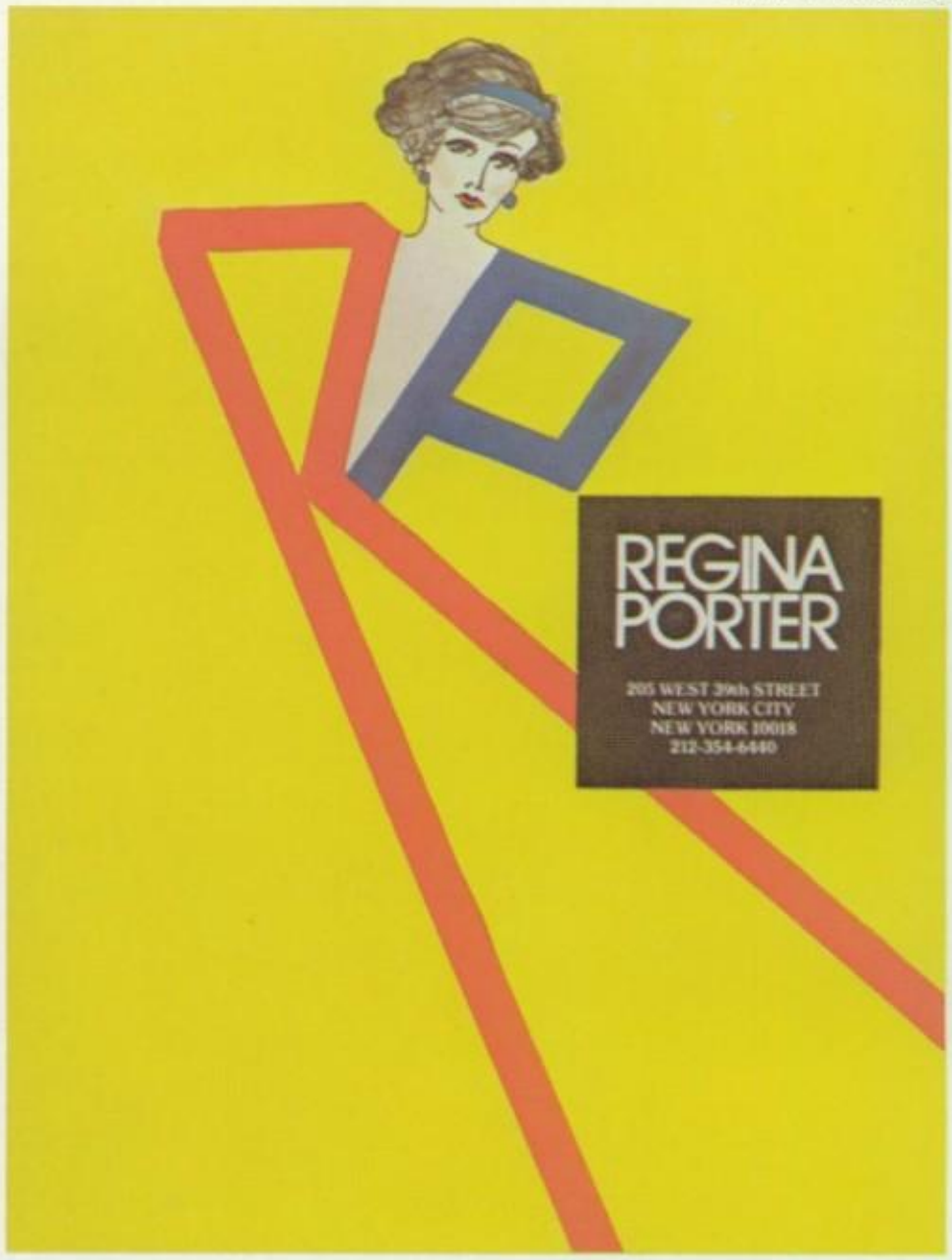
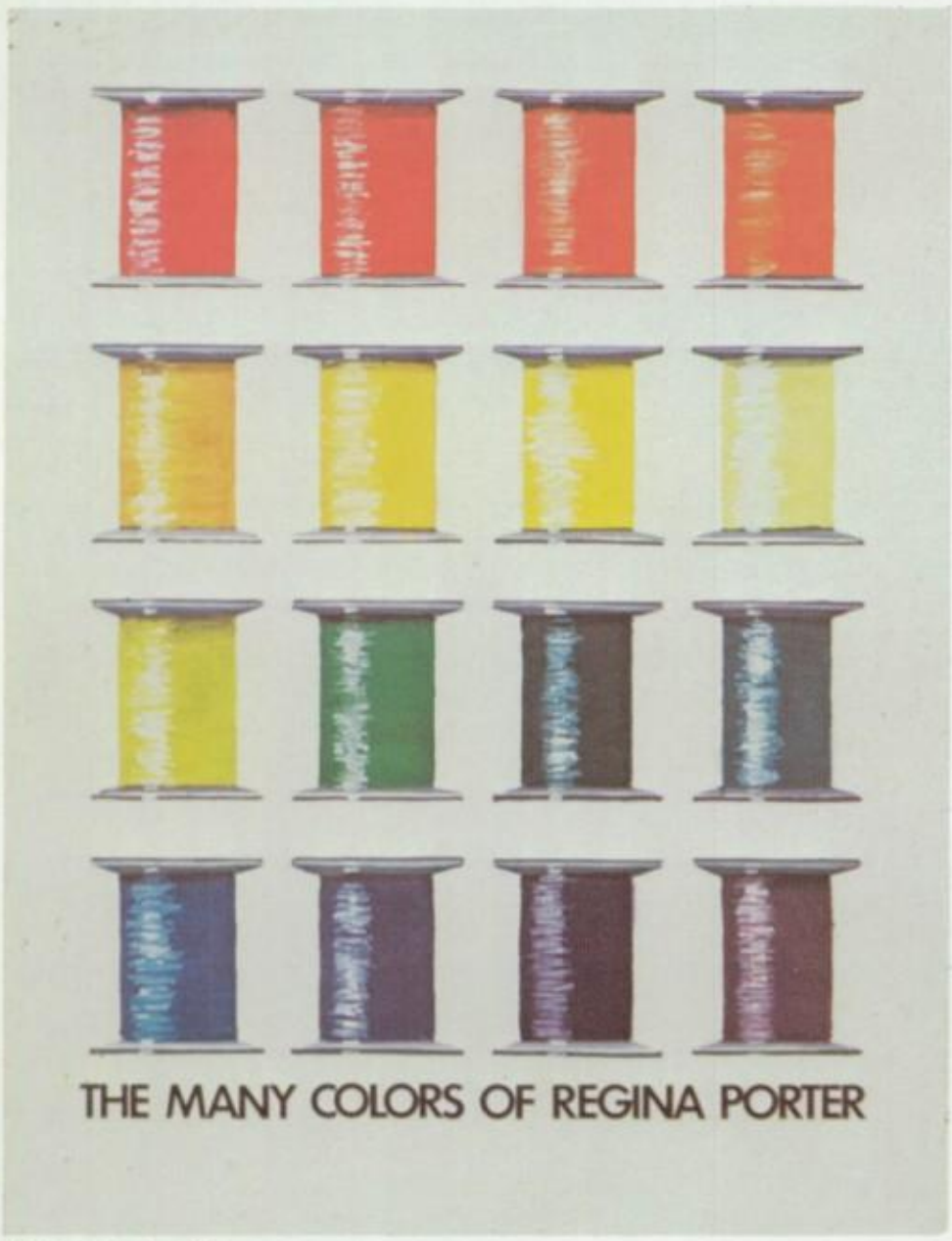


Kim A. Behnken

Gloria I. Fernandez

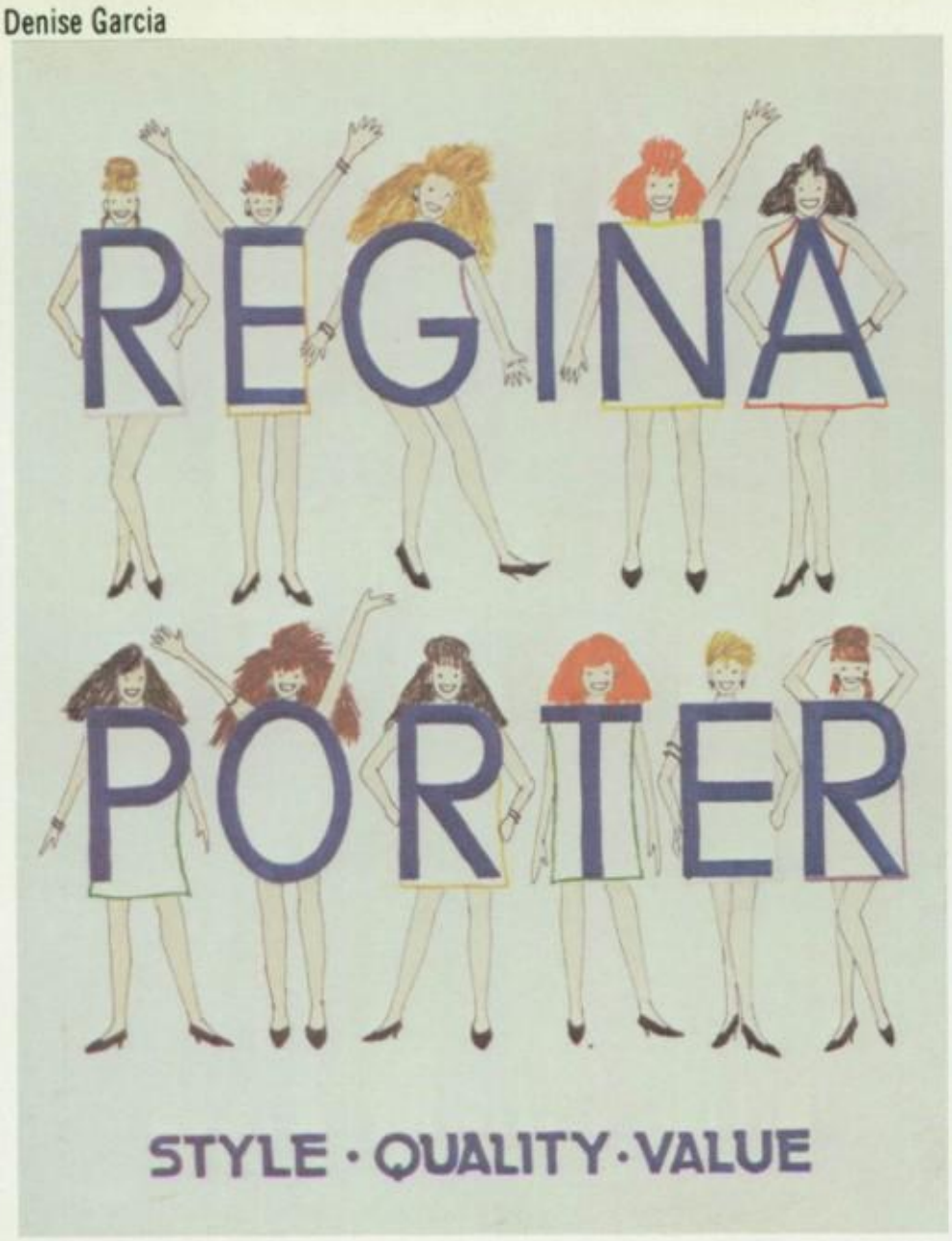




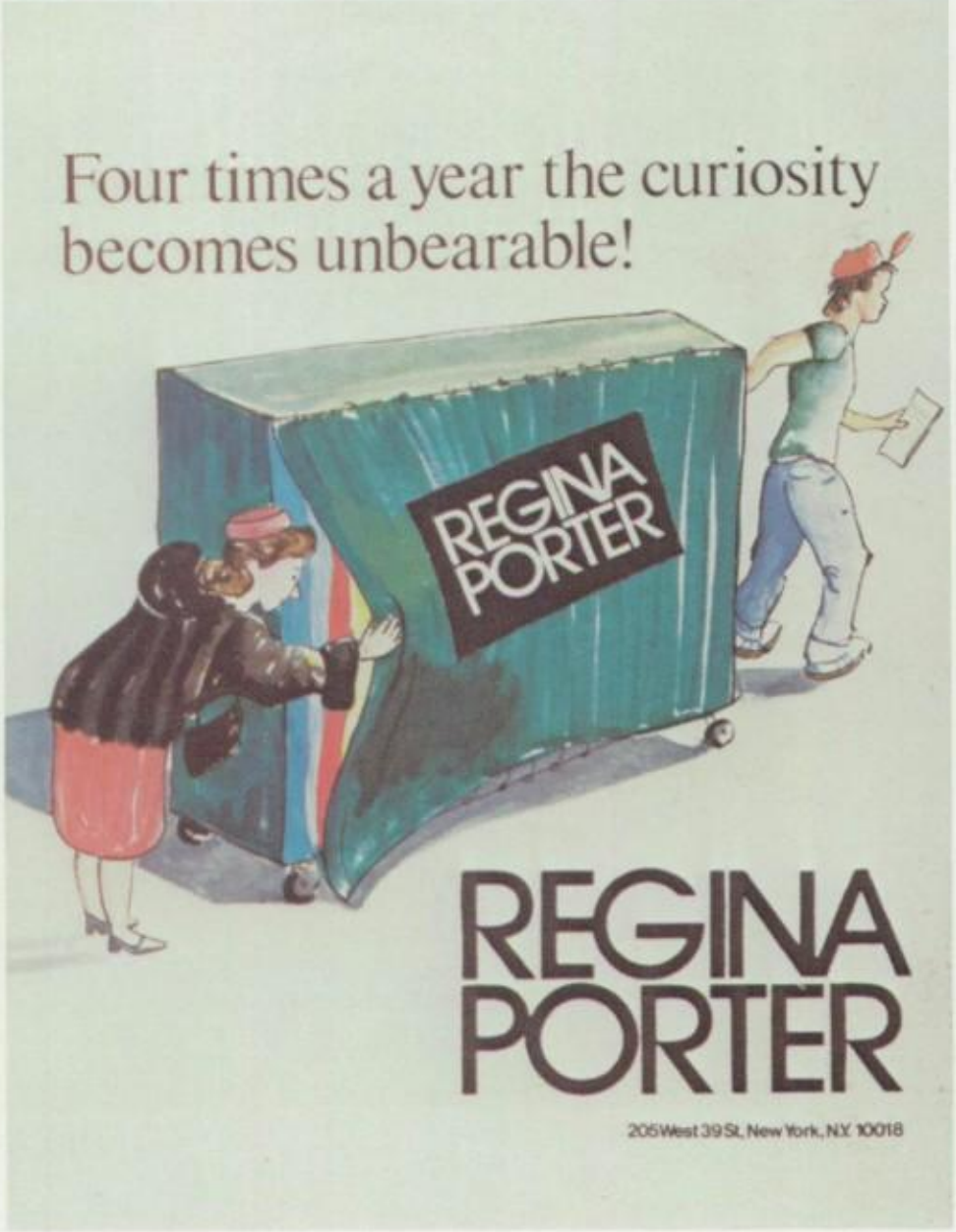
Vicki A. Daskalakis

Sylvia A. Christides

Denise Garcia

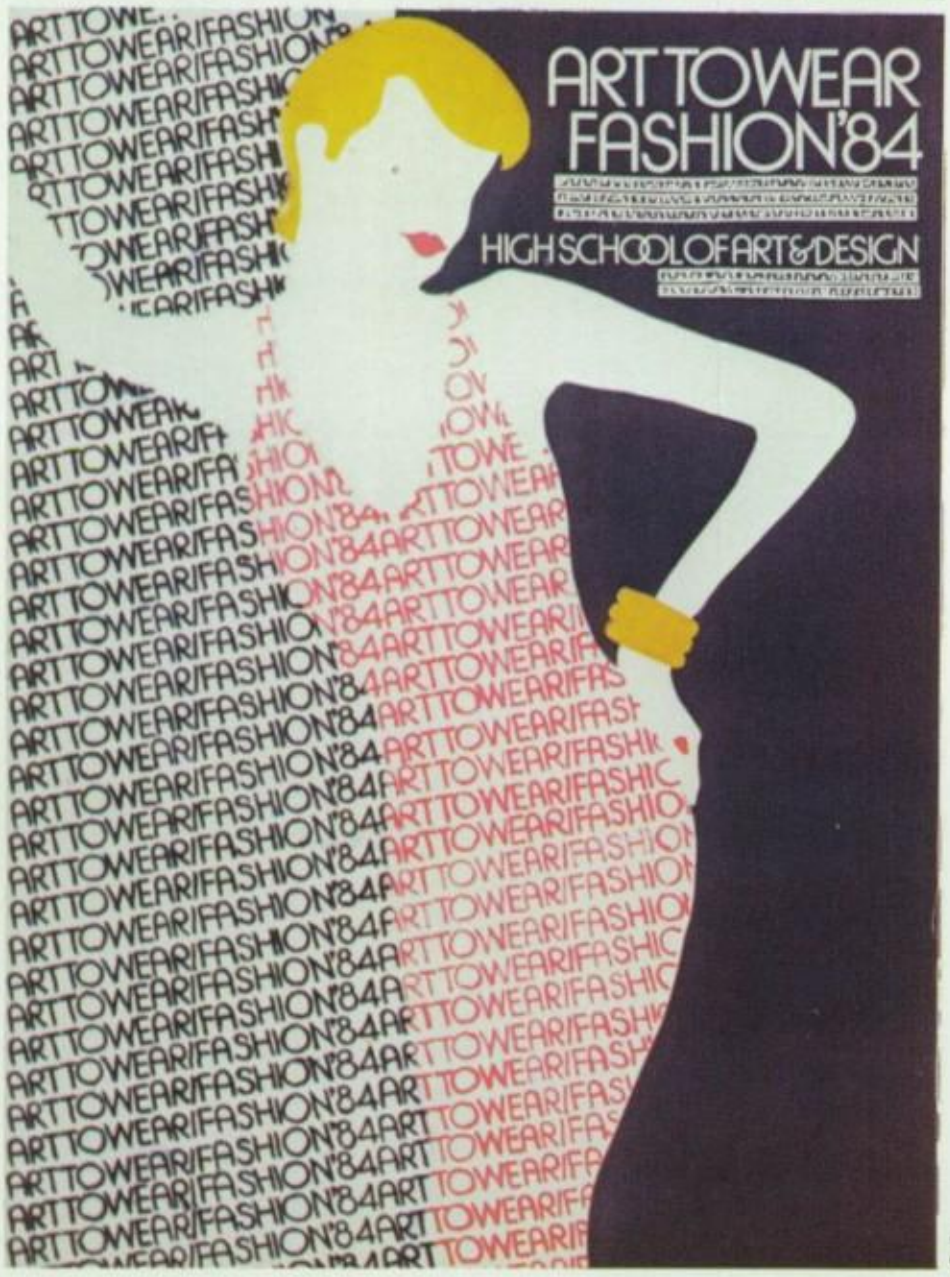


Darwin B. Bennett



Brian Hutter

George J. Zwierko



Sylvia A. Christides

Brian Hutter

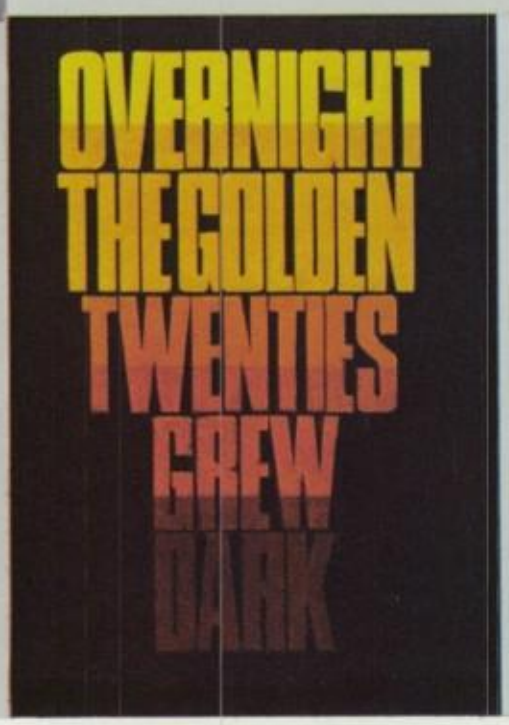
Stanley Silverberg

In the memories and especially in the design efforts and portfolios of the hundreds of students who experienced Stanley Silverberg's instruction, his legacy lives on bearing testimony to the principles of good taste and exciting design.

No mere formula for the ready solution of day-to-day layout problems, the Stanley Silverberg method demanded in-depth-understanding of both message and media, before attempting the organization of any visual components. The optical sequence of elements, — typography, color, illustration, form and weight, of rendering roughs, comps and finishes all received his critical, open painfully direct attention. Not all who sat in Mr. Silverberg's classroom saw their future happily unfolding before them. But those who responded to his sincerity and devotion to his craft, were intrigued by the potentials of editorial and advertising art, and belong to the best and most capable designers this school has ever produced. □ TFN

David Pakter
Teacher of Package Design

CAN REAGAN LAST ANOTHER FOUR YEARS



Package Design

Pamela B. Mays

E. Kish

Sylvia A. Christides

Brian Hutter

Edmund Go

Brian Hutter

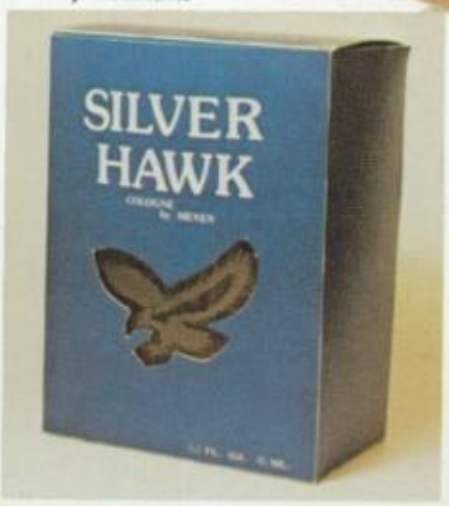
Ian A. Desdune

Anthony Bustamante

Fabian W.

Felice L. A

Pamela B. Mays



Darwin B. Bennett

Risa M. Gelbord

Fabian W. Diaz

Edmund Gonzalez

Bernice E. Steckler

David Pakter
Teacher of Package Design

Calvin Klein

Surface. Texture. Form. Line. Color.
Only words, until an artist uses them.

SCHOOL OF VISUAL ARTS

209 EAST 23 STREET, NEW YORK, N.Y. 10010, (212)683-0600. DEGREE AND NON-DEGREE PROGRAMS. EVENINGS AND WEEKENDS. FINE ARTS (DRAWING, PAINTING, SCULPTURE, PRINTMAKING), MEDIA ARTS (ART DIRECTION, COPYWRITING, GRAPHIC DESIGN, COMPUTER GRAPHICS, ILLUSTRATION, GRAPHIC PRODUCTION, FASHION), ADVERTISING BUSINESS, VIDEOTAPE, FILM, PHOTOGRAPHY, CRAFTS, (JEWELRY, GLASS), ART HISTORY, HUMANITIES AND SCIENCES, COMMUNICATION ARTS (PUBLIC RELATIONS, JOURNALISM), ART THERAPY, ART EDUCATION.

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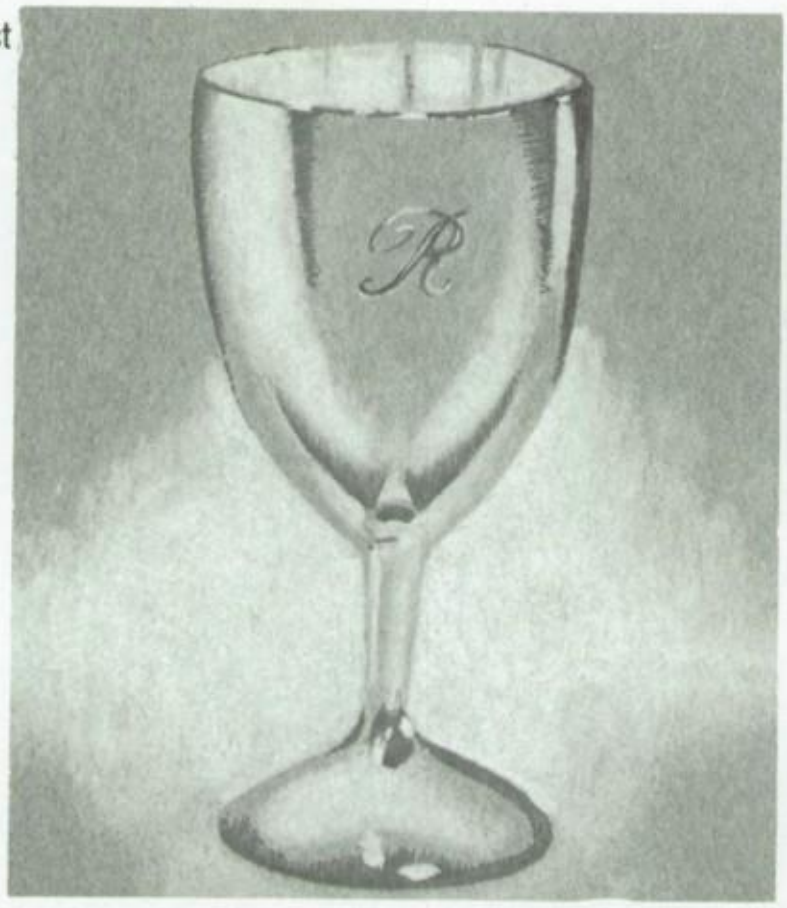
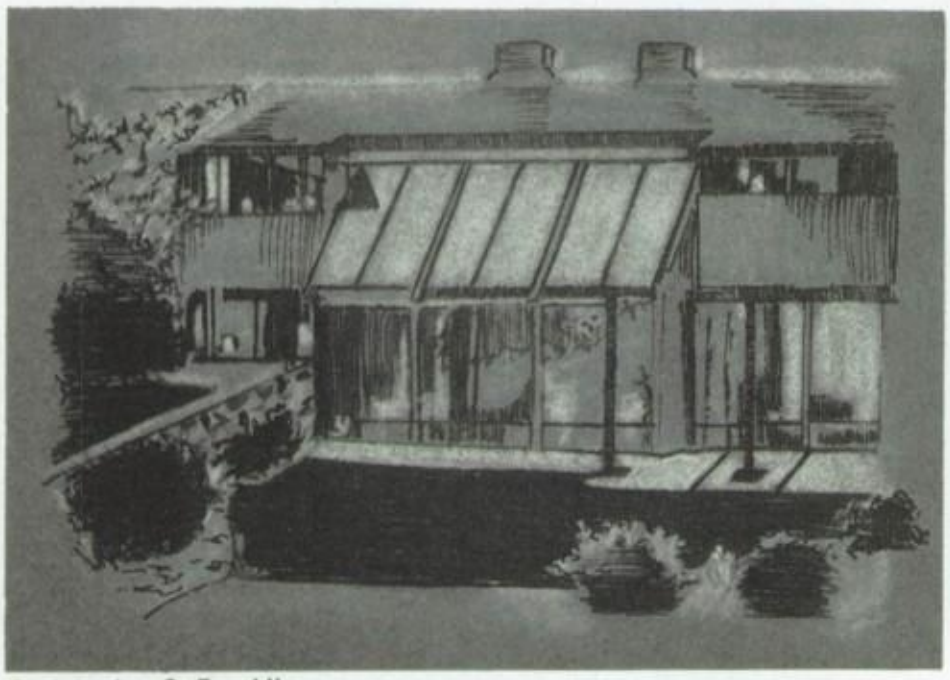
Frank Iovino
Teacher of Illustration

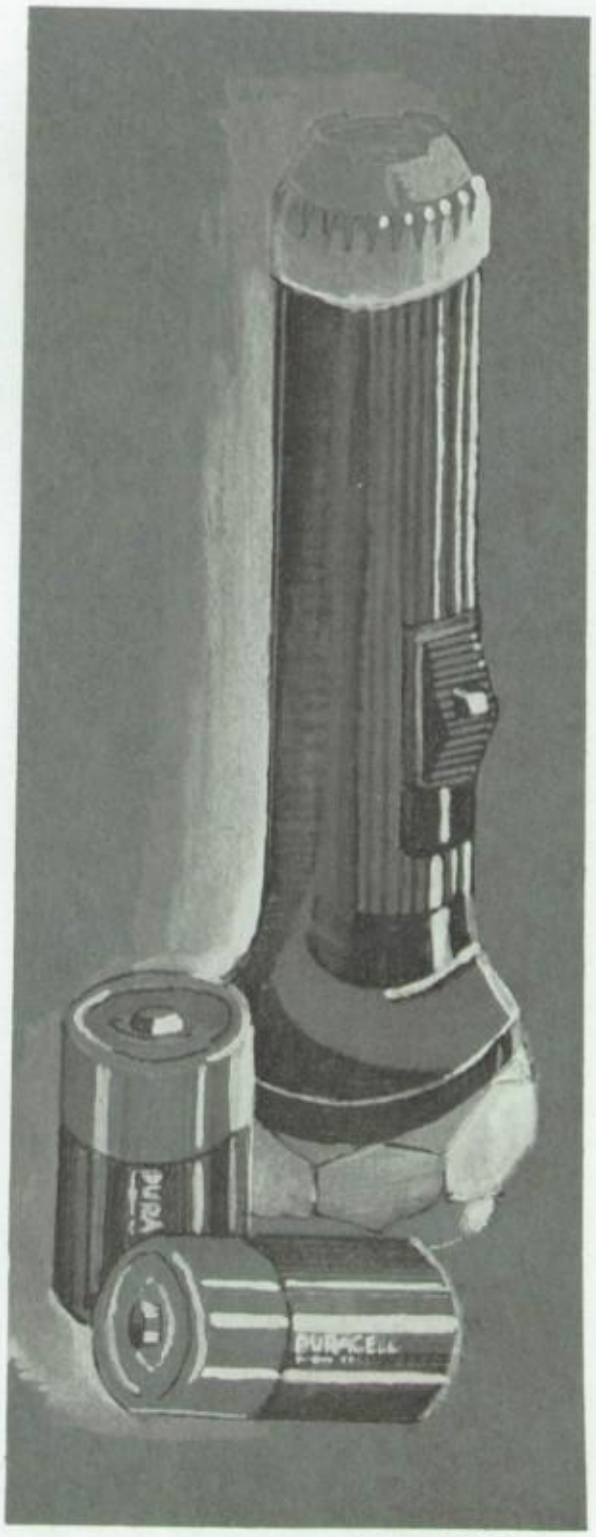
Illustration

James C. Best

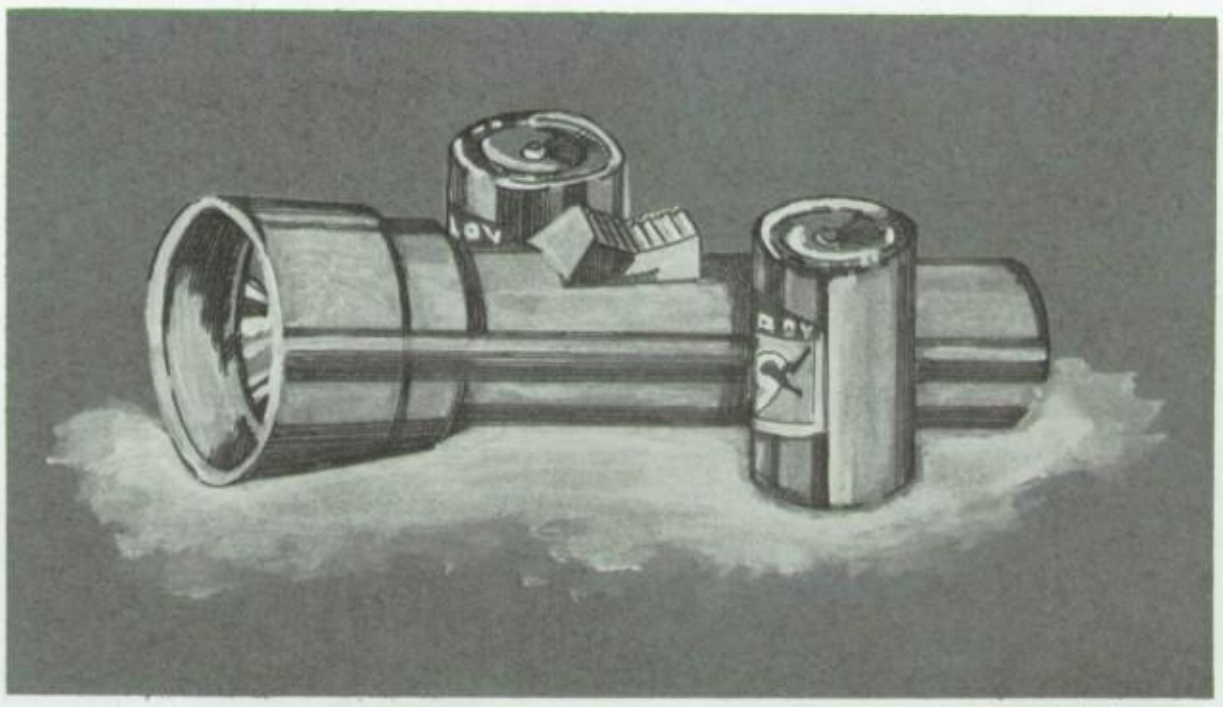




Christopher S. Franklin



Michael G. Gushue



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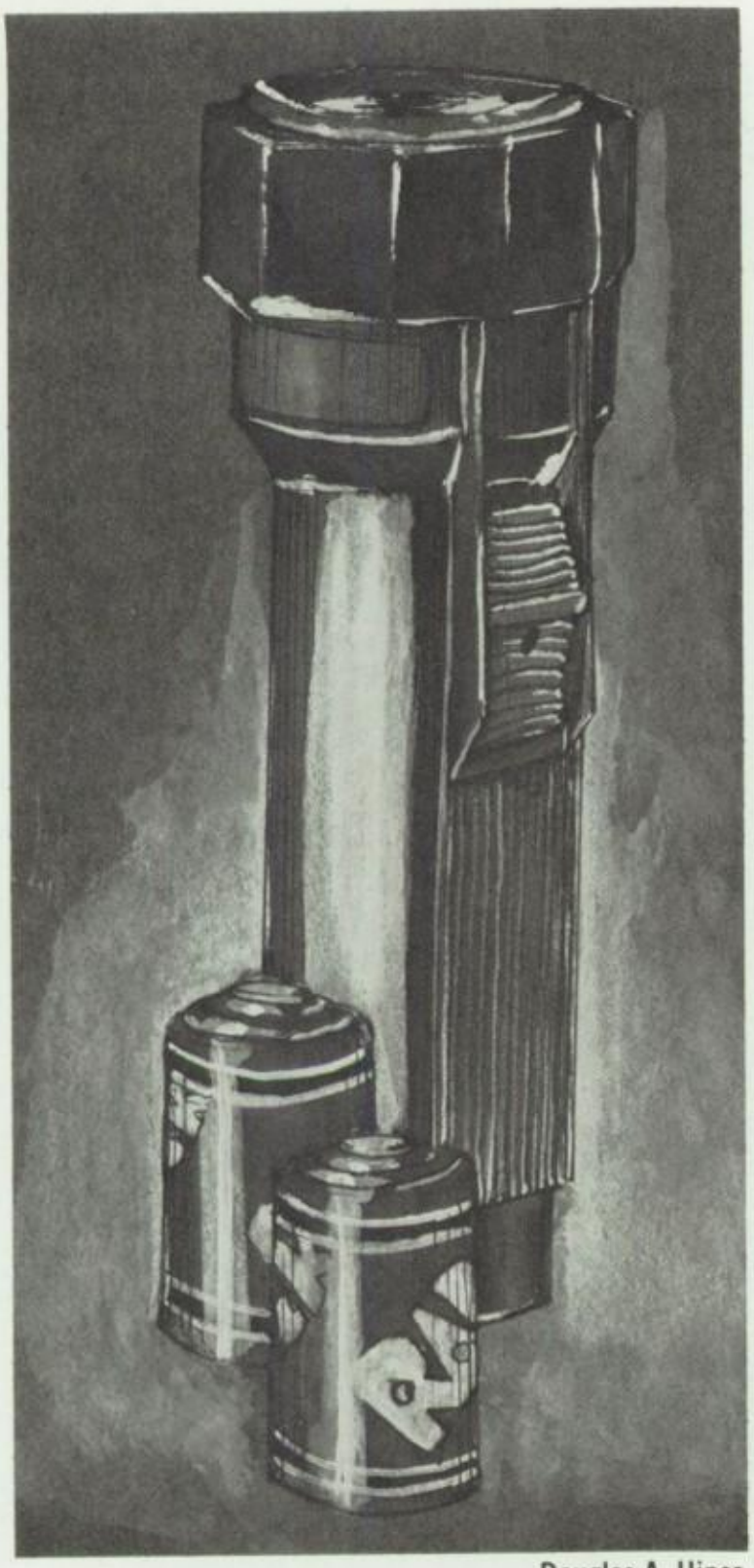
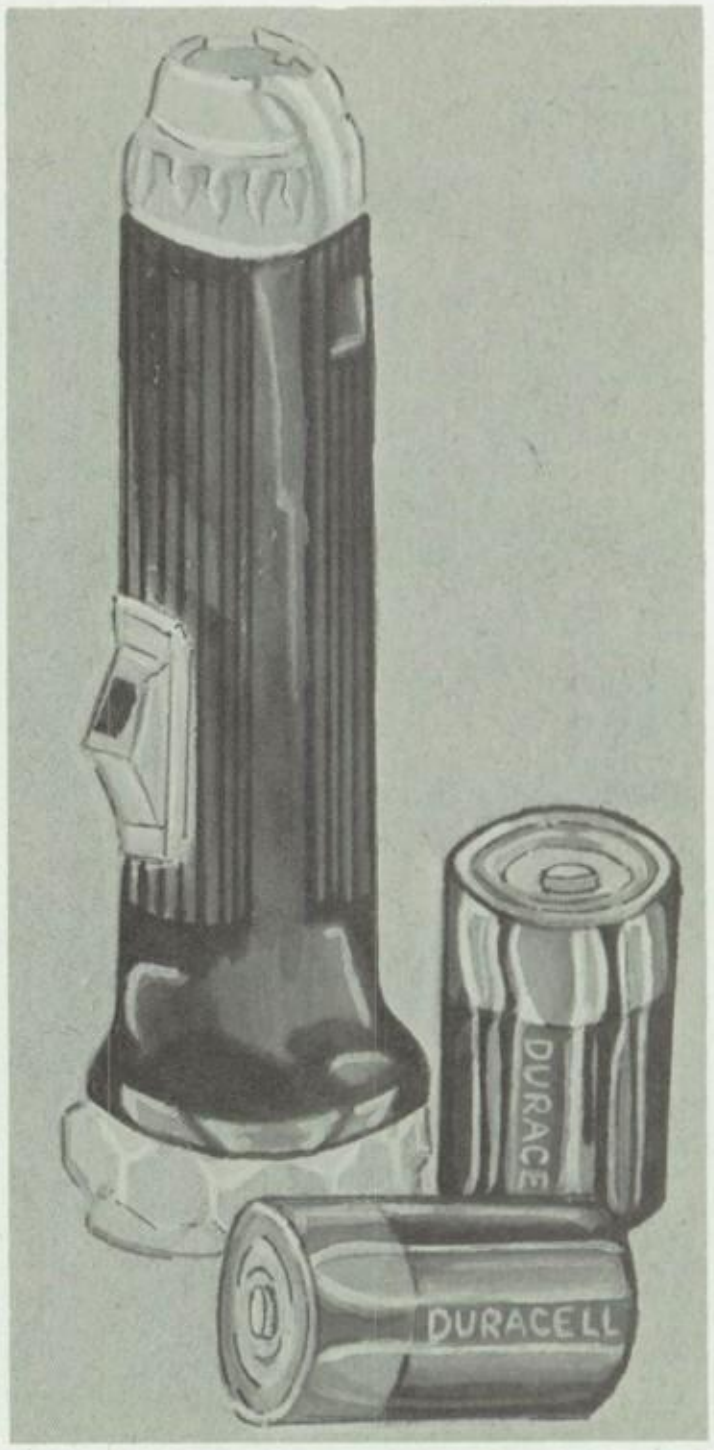
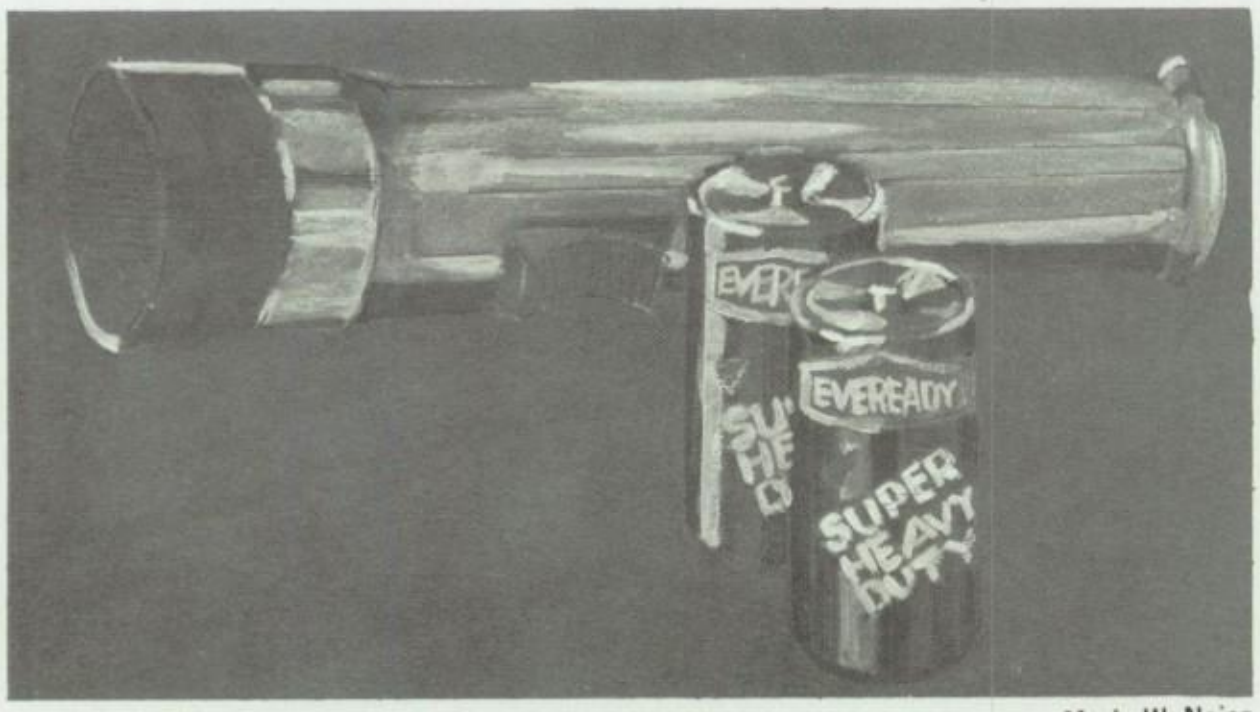


Douglas A. Hines

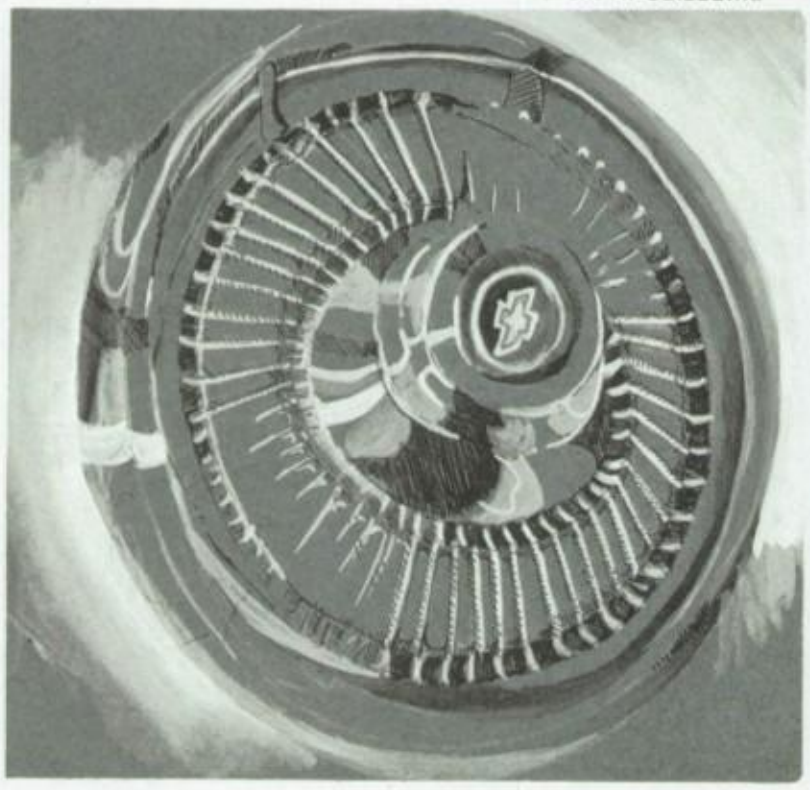
Christopher S. Franklin

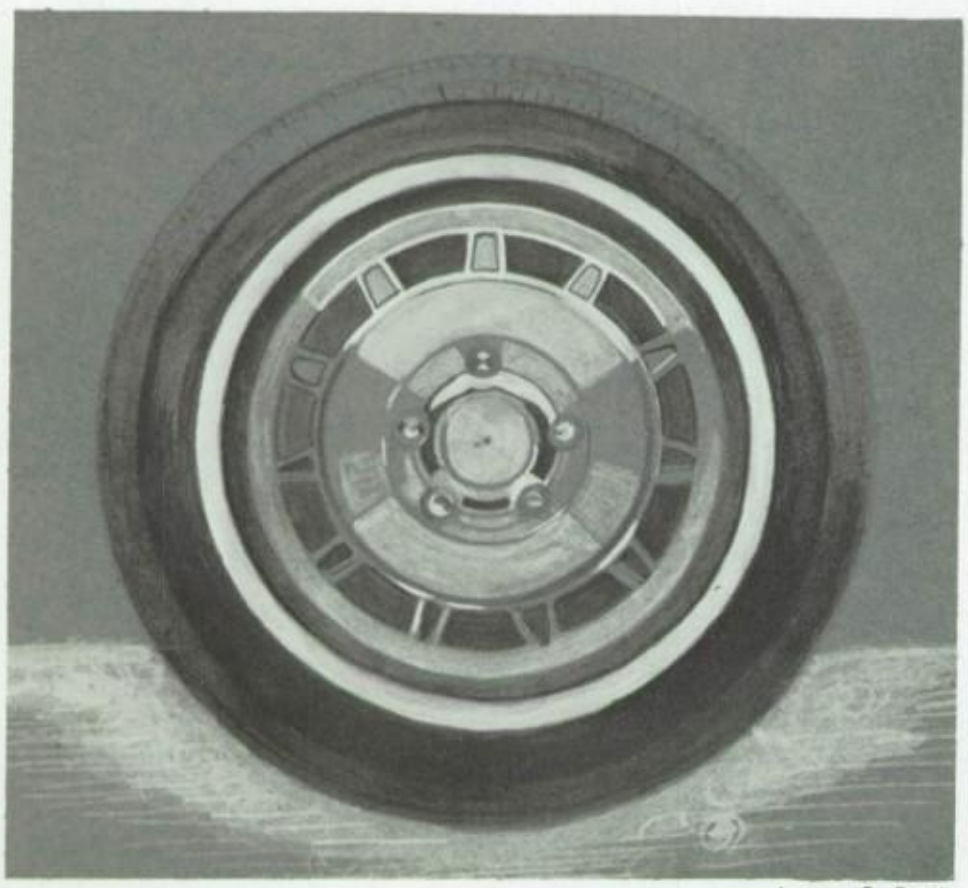




Mario W. Najar

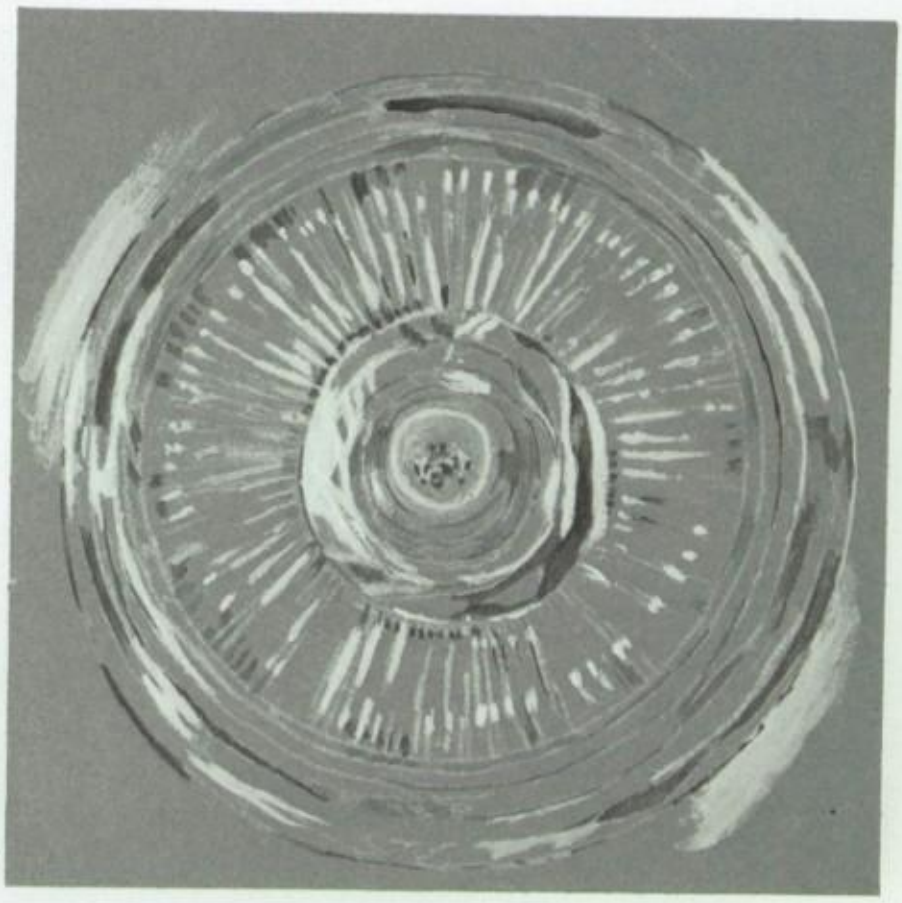
Martin A. Calzadilla





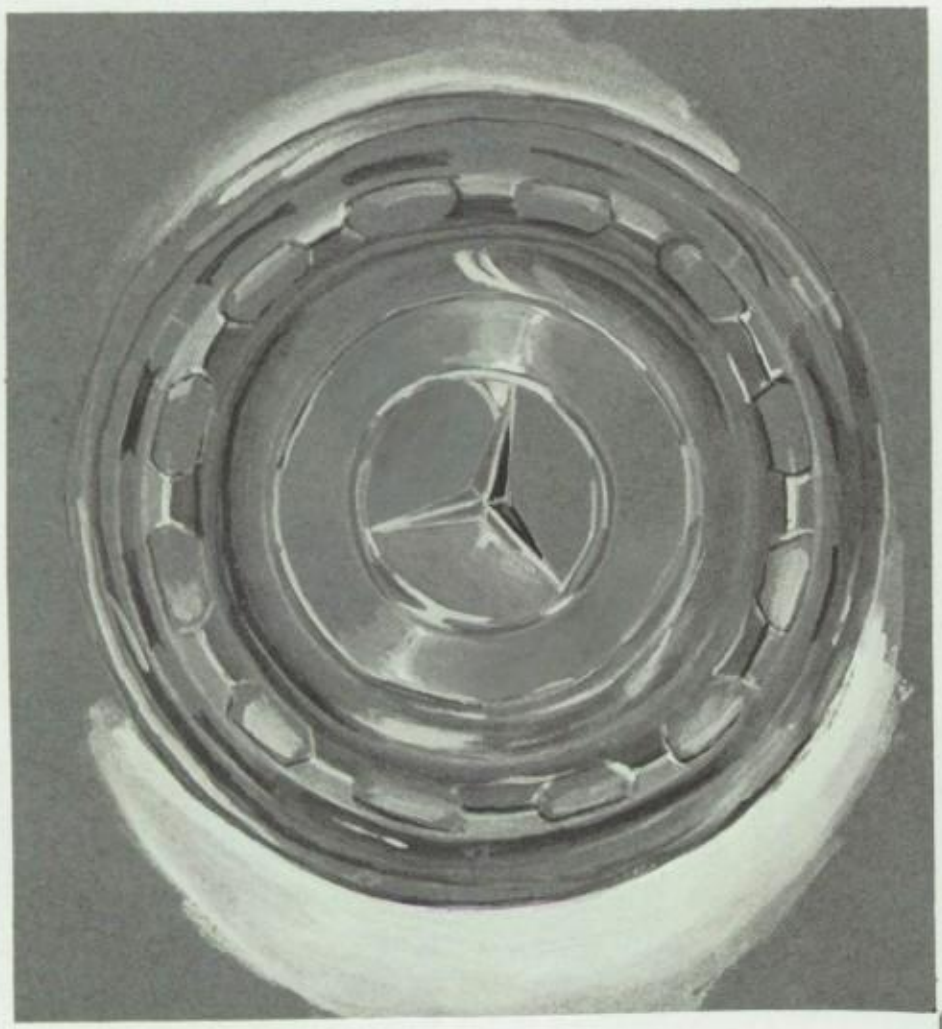
James C. Best

Nelson Rodriguez

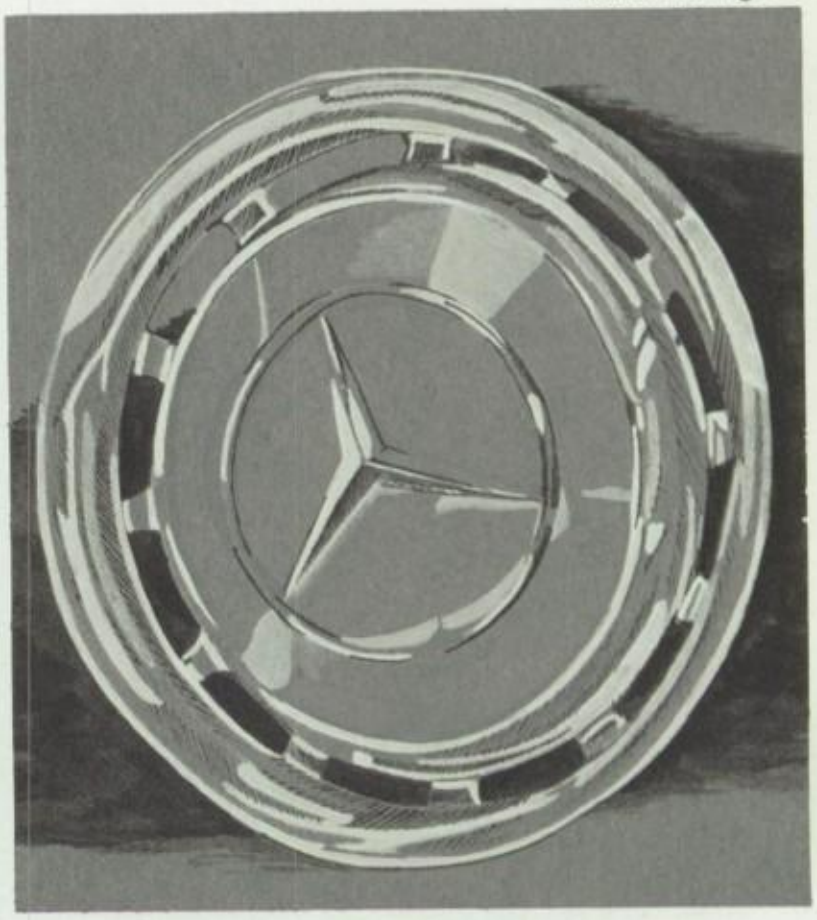


George Stass

David A. Brown

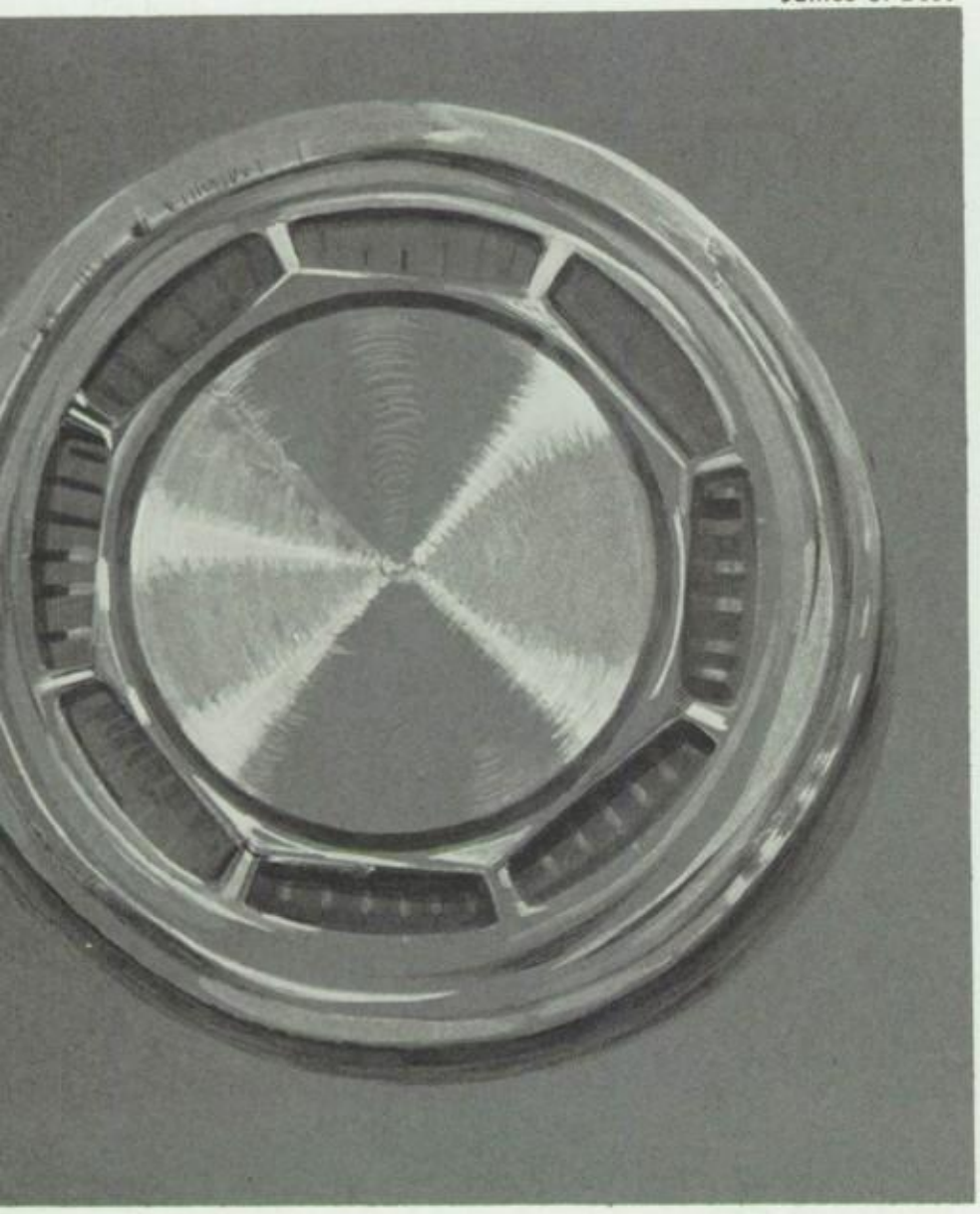


Nelson Rodriguez



Douglas A. Hines

James C. Best



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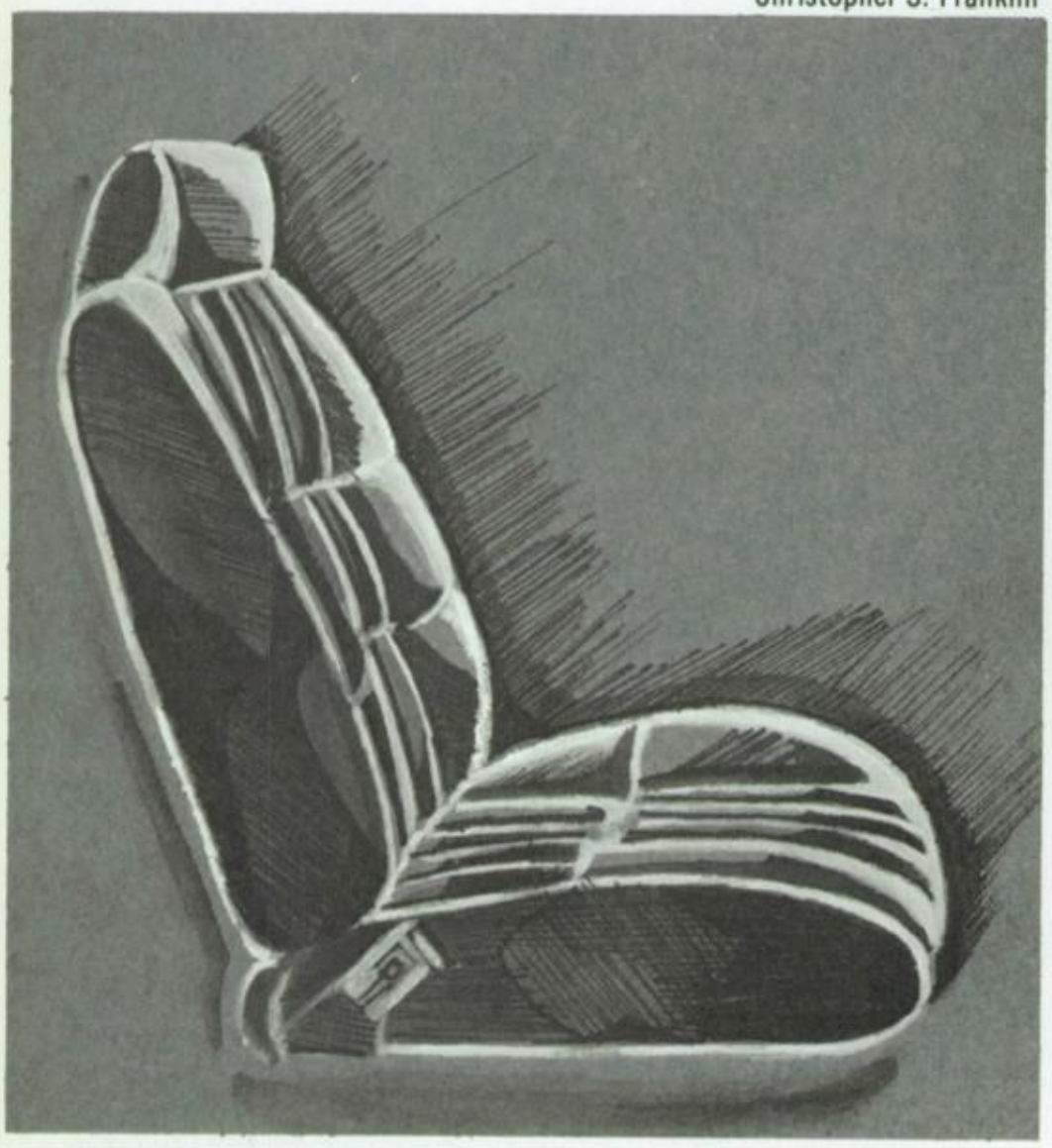

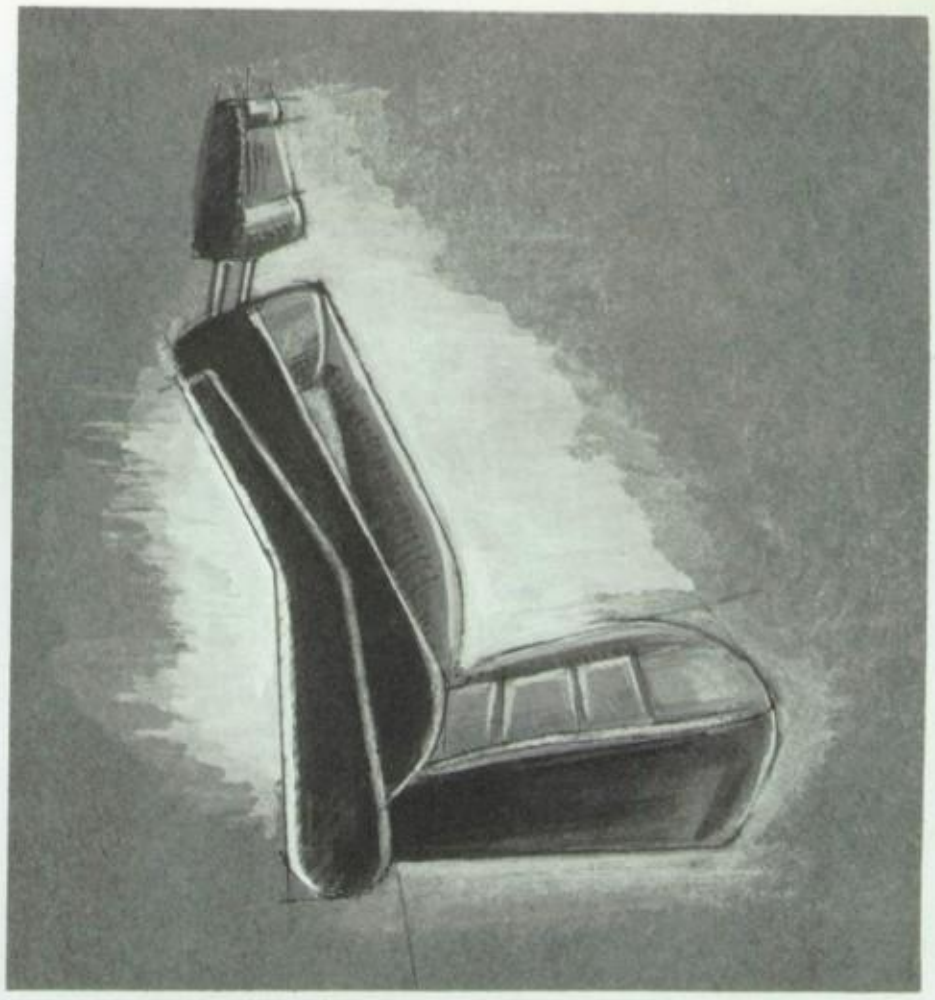

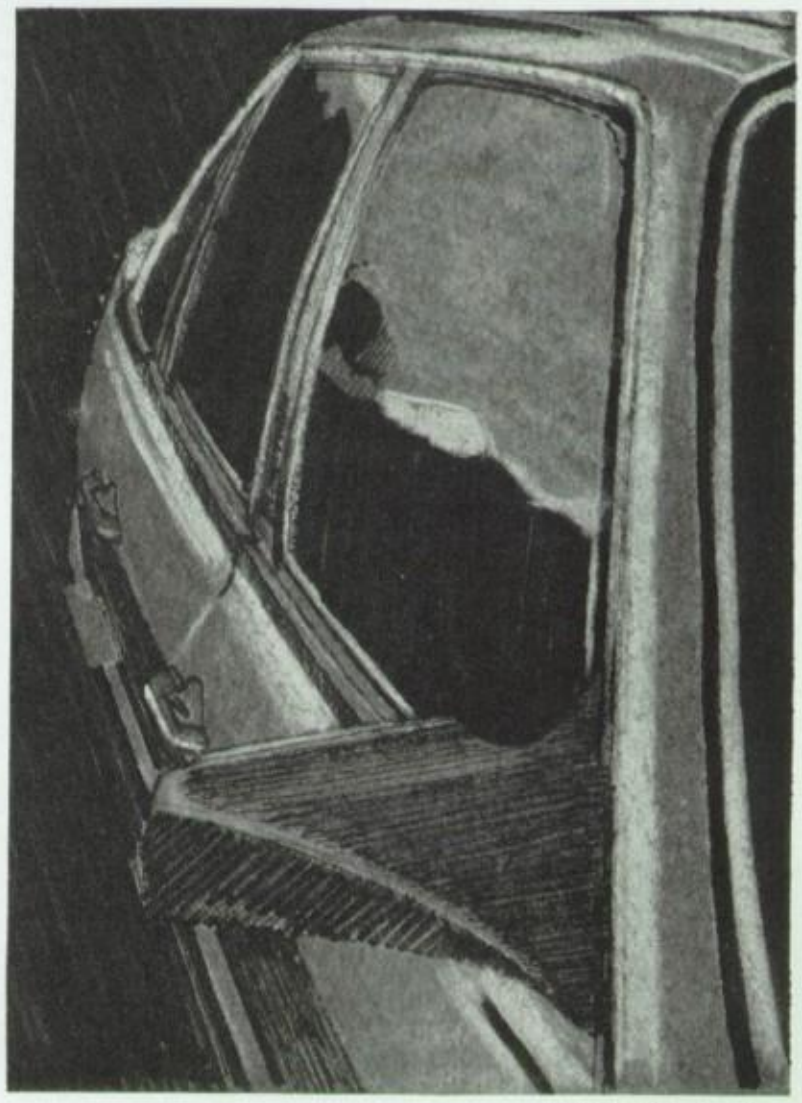

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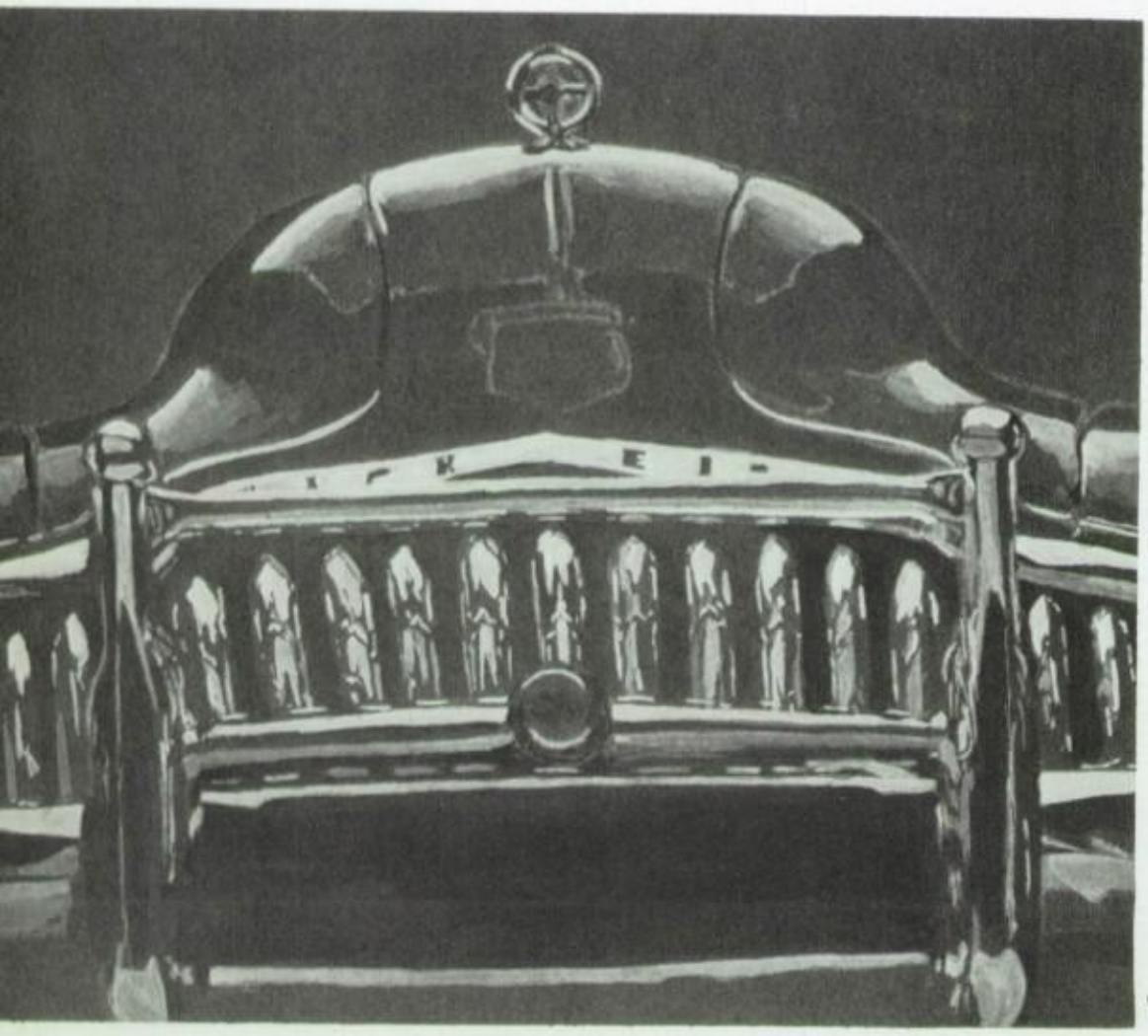
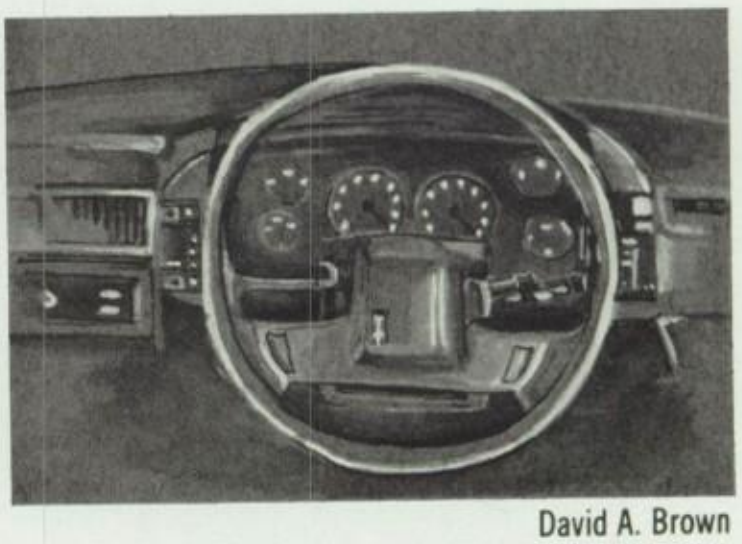


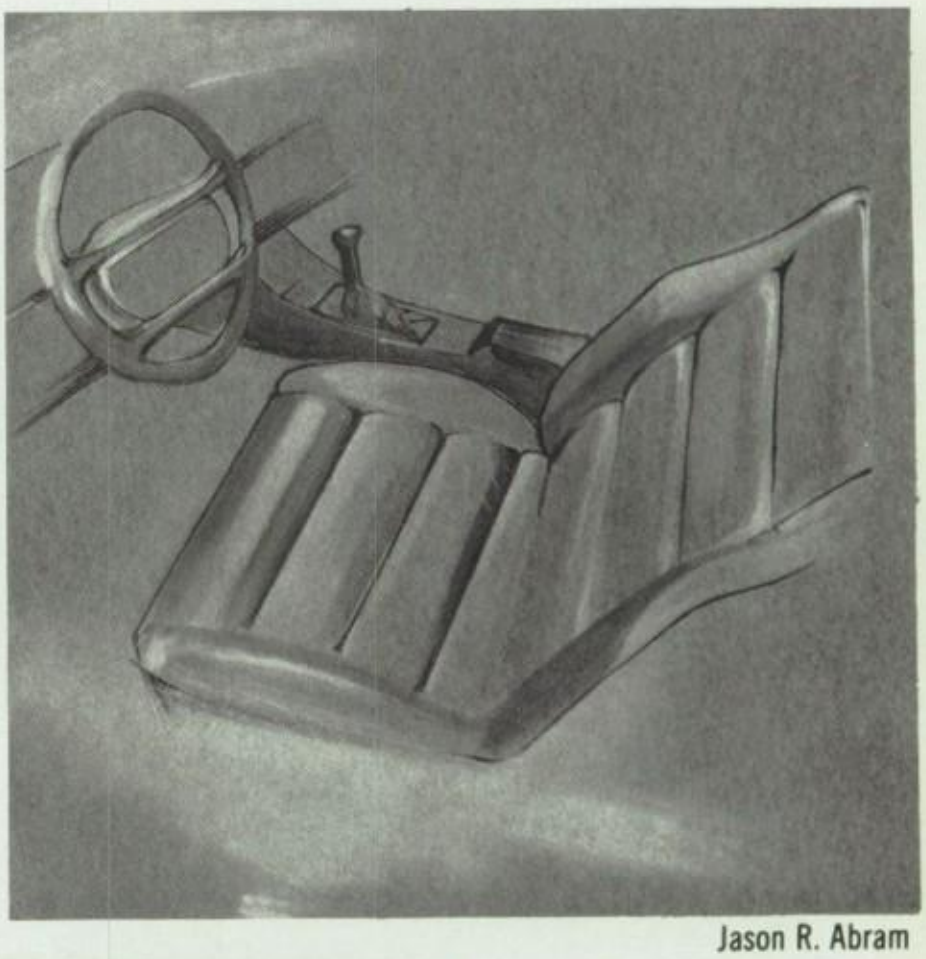
Vaughan A. Roberts

Pierre M. Williams

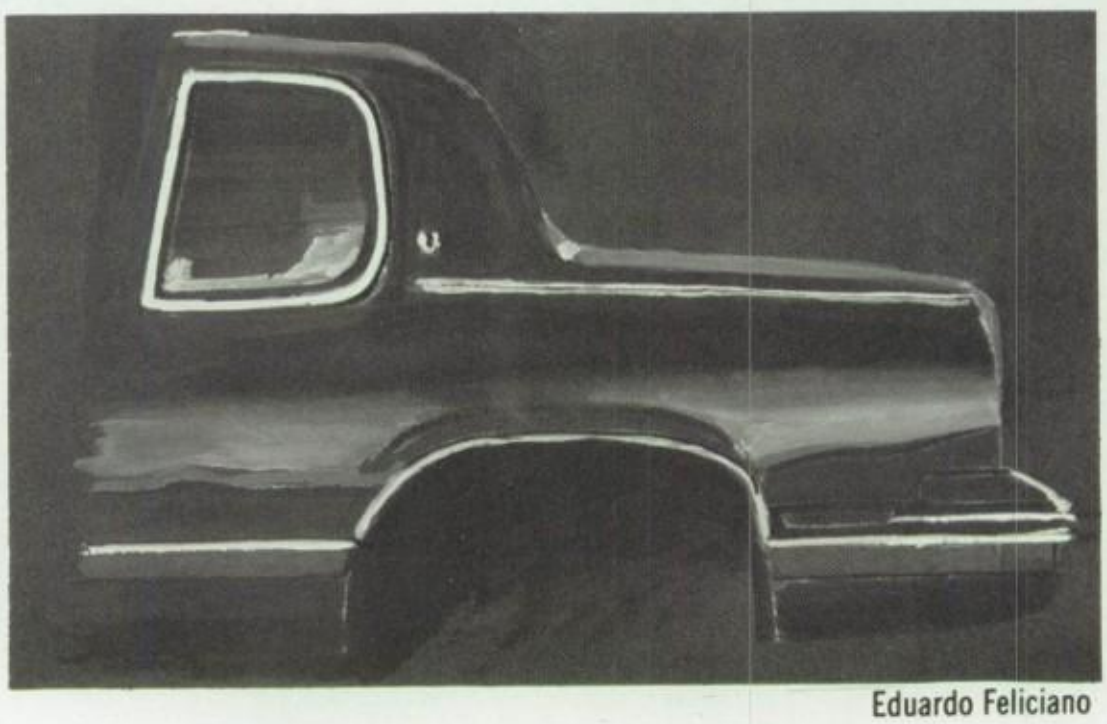


David A. Brown

Douglas A. Hines

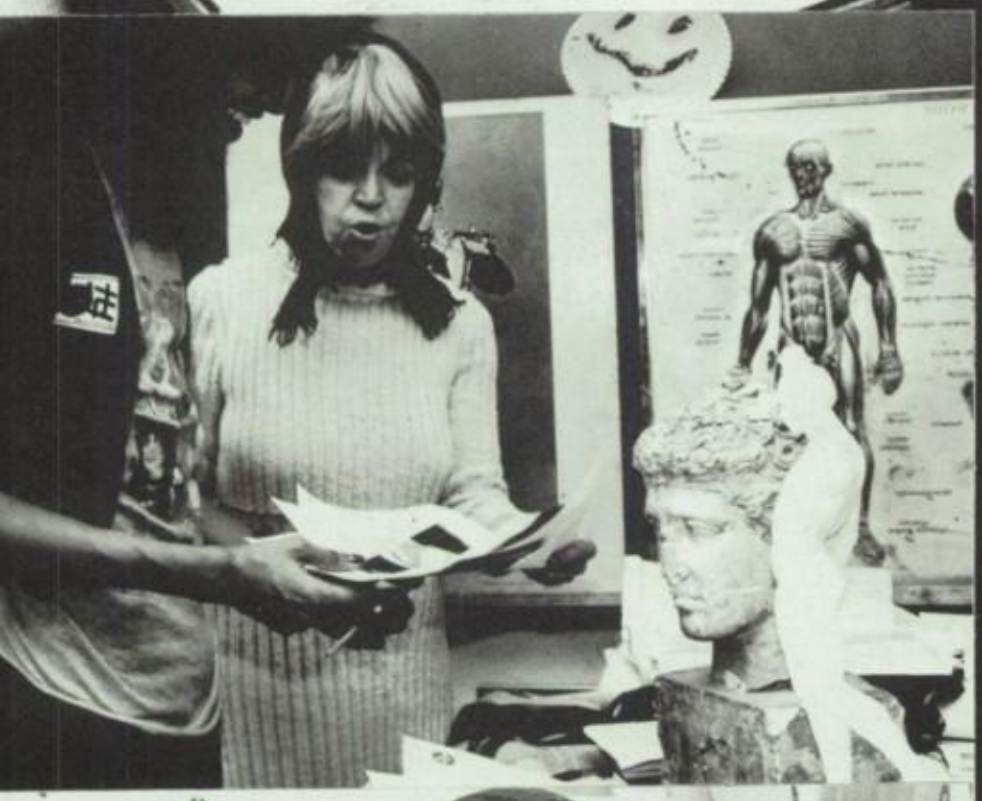


Jason R. Abram



Eduardo Feliciano

Audio-Visual Media



Illustration

The challenge of creating figure drawings from live models has been an essential dimension in the education and growth of artists throughout the ages. The Senior Class of 1985 discovered the importance of observing and drawing the human form as the true foundation of the illustrator's craft.

The students produced figure drawings from life. They faced the challenge of creatively resolving drawing problems in representing the human form, both in motion and in repose. Among the tasks to be mastered were proportion, foreshortening and the capturing of gesture. Great emphasis was placed on modeling the play of light and shadow on the surface landmarks of the models observed by recognizing the anatomy beneath. These figure drawings reflect the drawing techniques involved in a variety of media, and each student's capacity for individual interpretation and style.

The Illustration majors were taught the dynamics of composing an illustration, applying their drawing skills to editorial and book illustrations ready for reproduction. The seniors of 1985 related their subject matter to sociological events of the past twenty-five years as a tribute to the Art and Design's Silver Anniversary.

Subjects that most influenced the seniors were people and events related to the peace movement, equal rights, and the changes in public awareness during and after Vietnam as well as the re-election of President Reagan.

The change in society from 1960 to 1985 was dramatized by the emerging identity of Black-Americans, strengthened by personalities and their contributions in the sports world, the entertainment field and leadership in the civil rights movements.

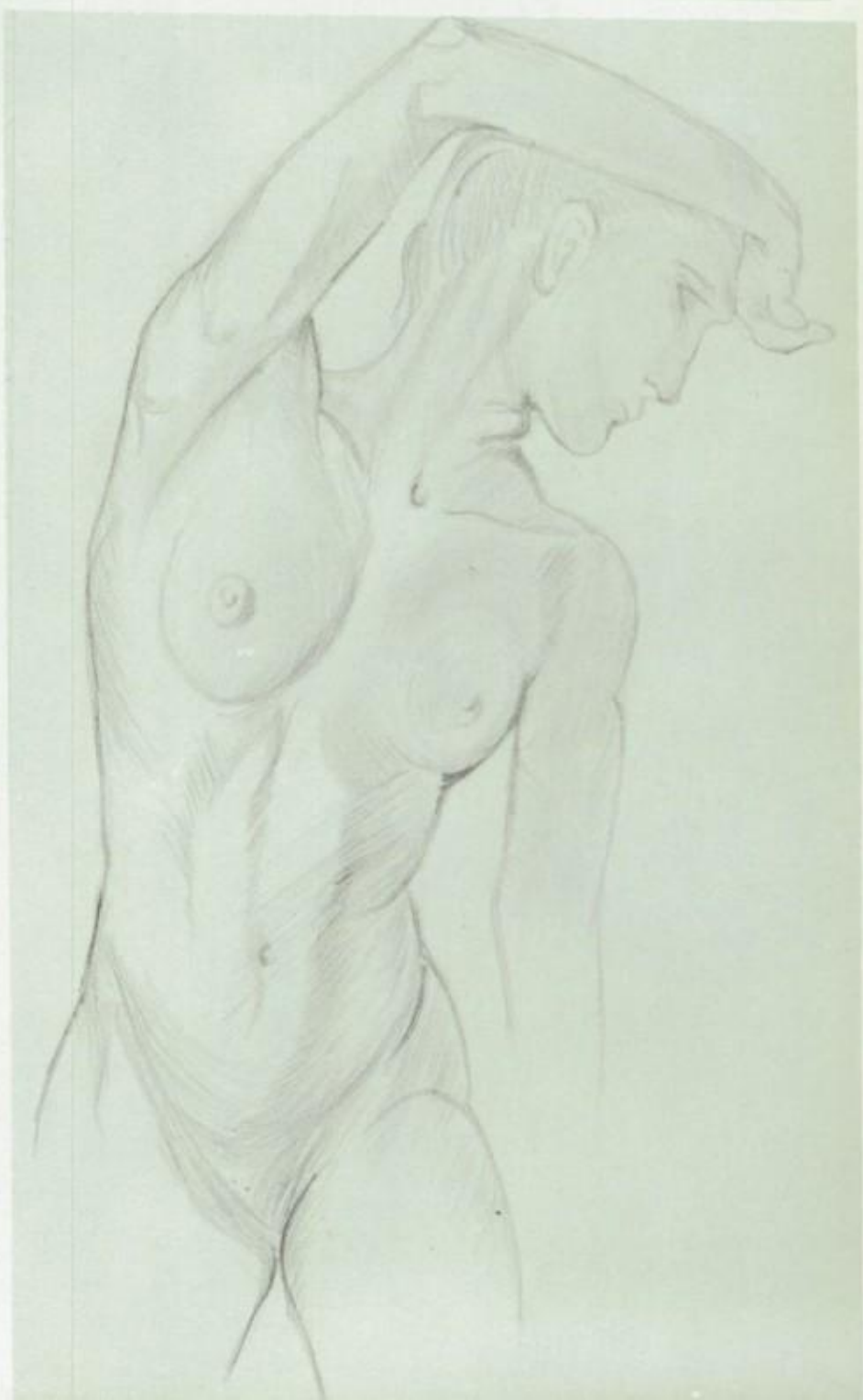
The young artists also illustrated homage to the stars who made history on stage and screen.

Pop Culture reflects on the freedom of today's teenagers around the world. Their choice in style of dress, colors or the cut of their hair is free of all convention. The illustrations vividly reflect what our students find exciting in music, life style and the fashions of their time.

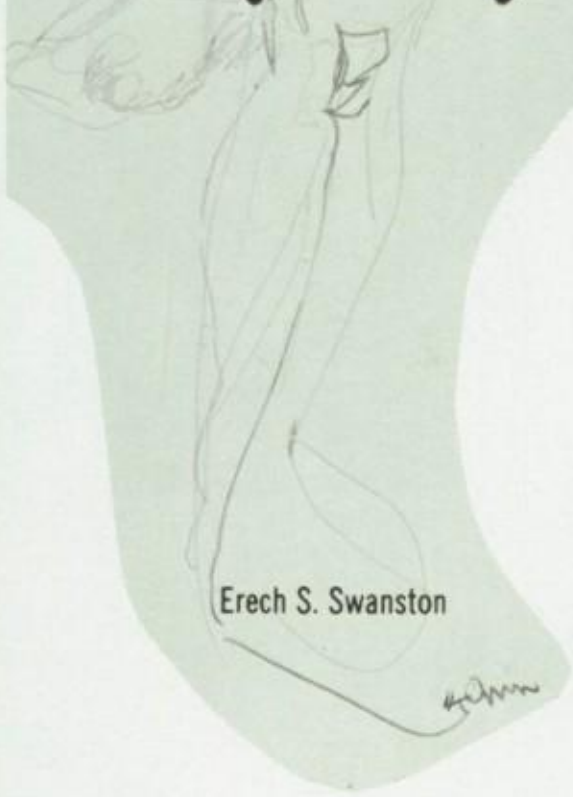
My heartfelt thanks to my superb students for their labors of artistic love in creating this 1985 chapter, together.

Veronica Galati
Teacher of Figure Drawing

Stefan A. Pokorny



Helena P. Simon

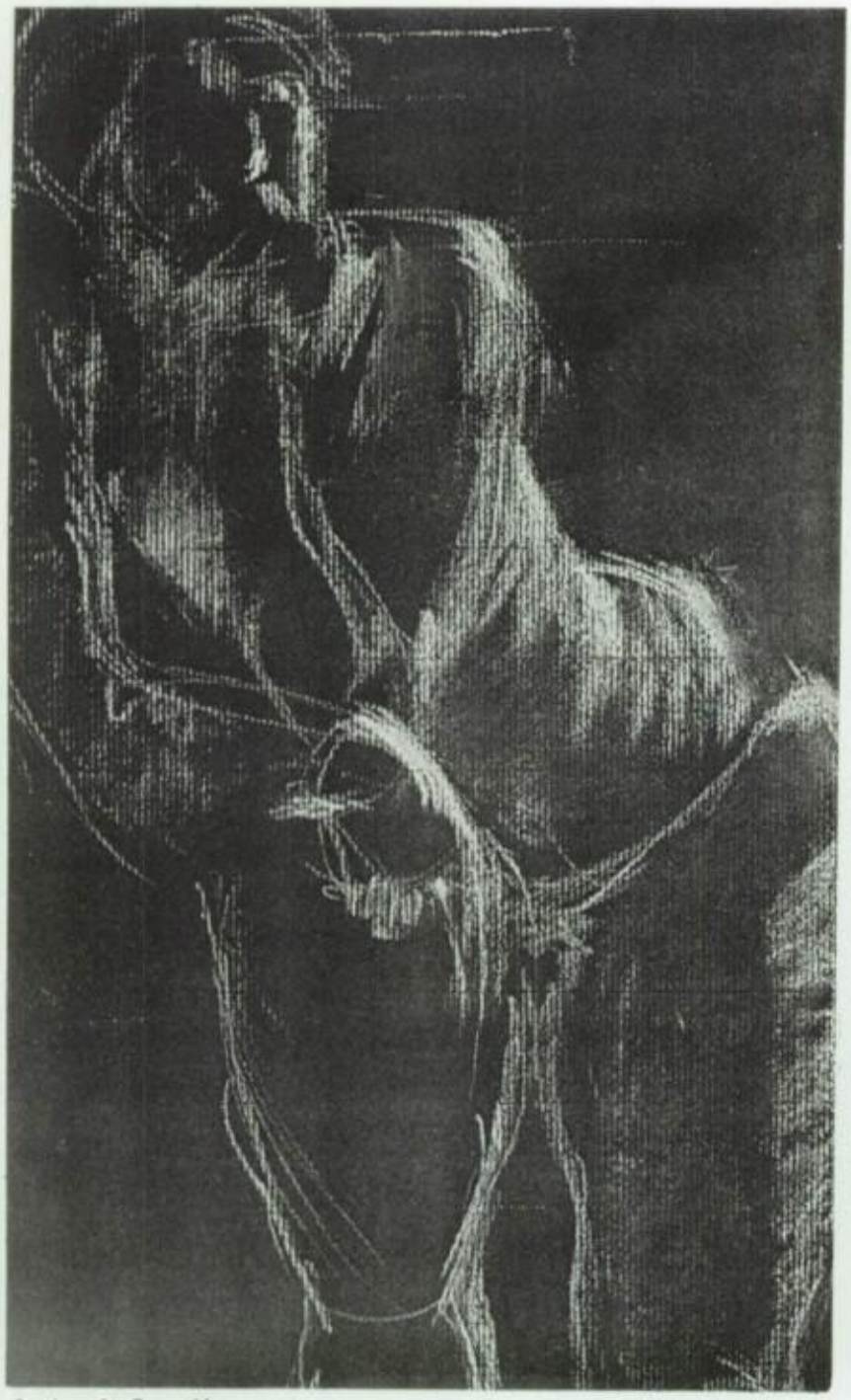


Erech S. Swanston

Tanya Mejias

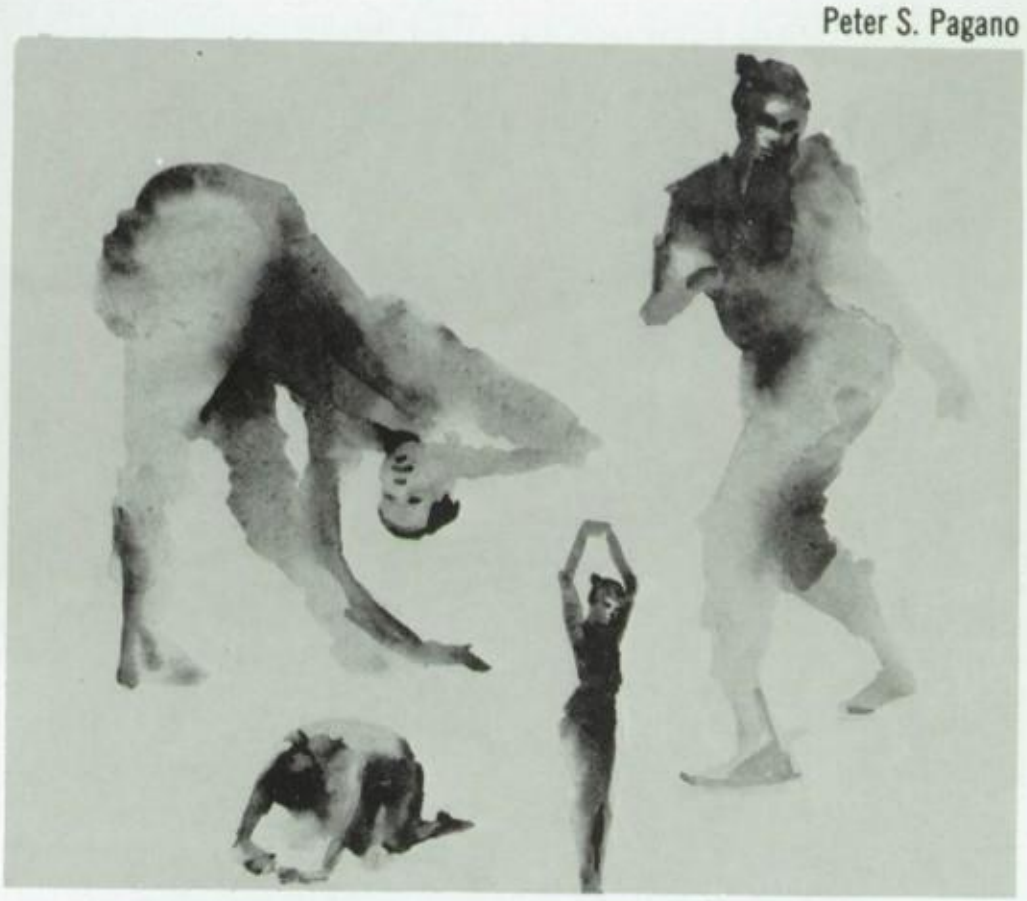
Peter S. Pagano

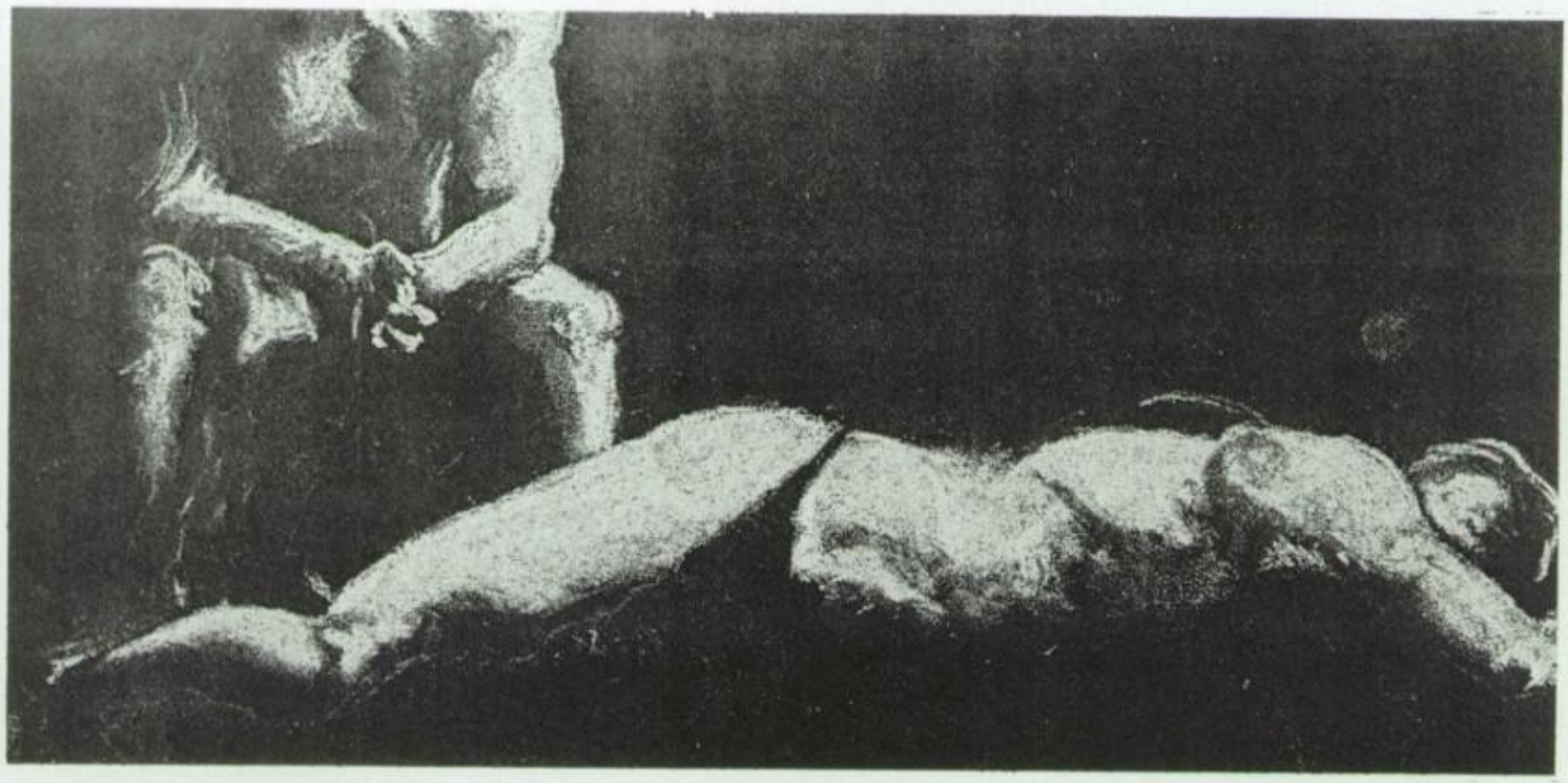
Carlos A. González



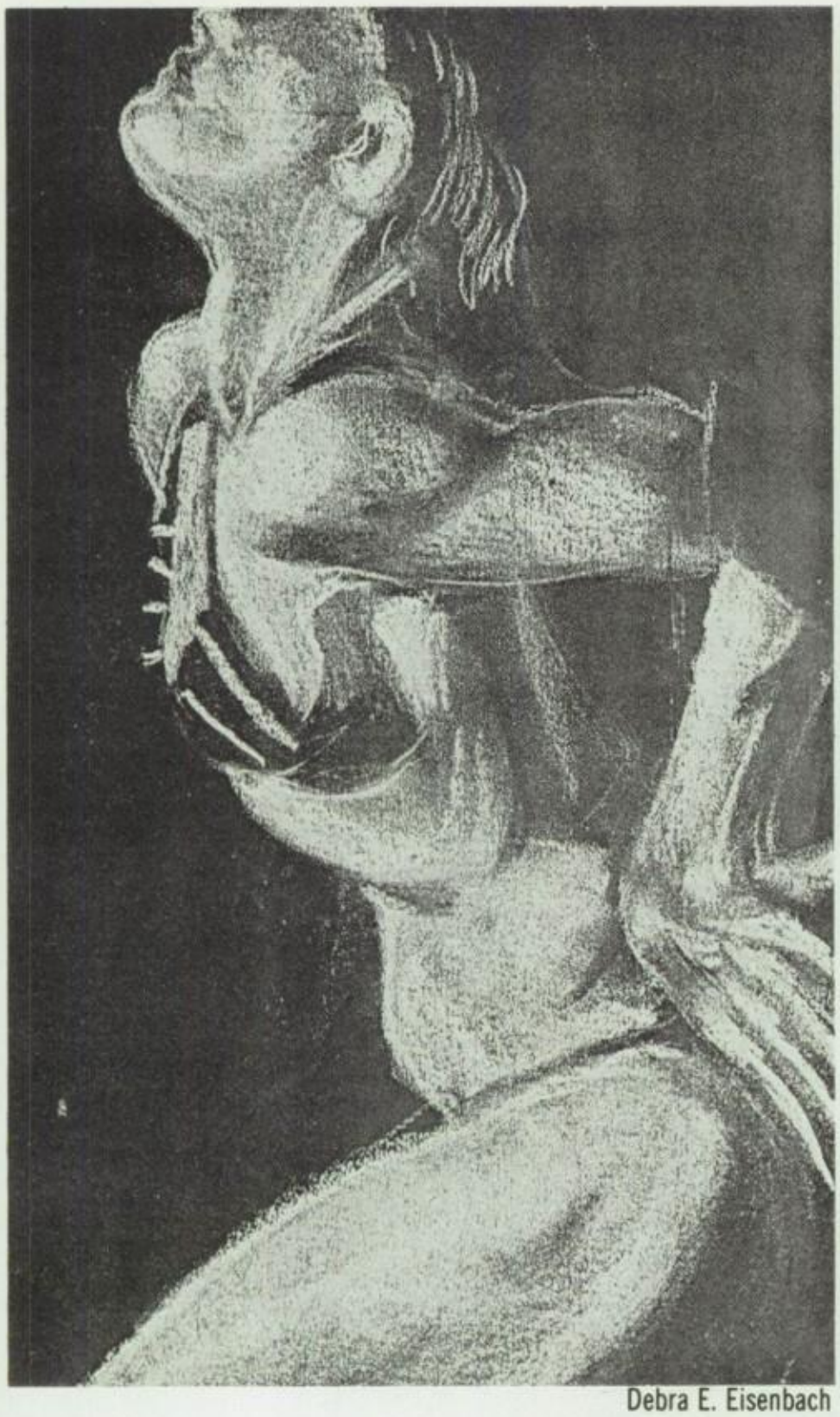
Carlos A. González

Peter S. Pagano

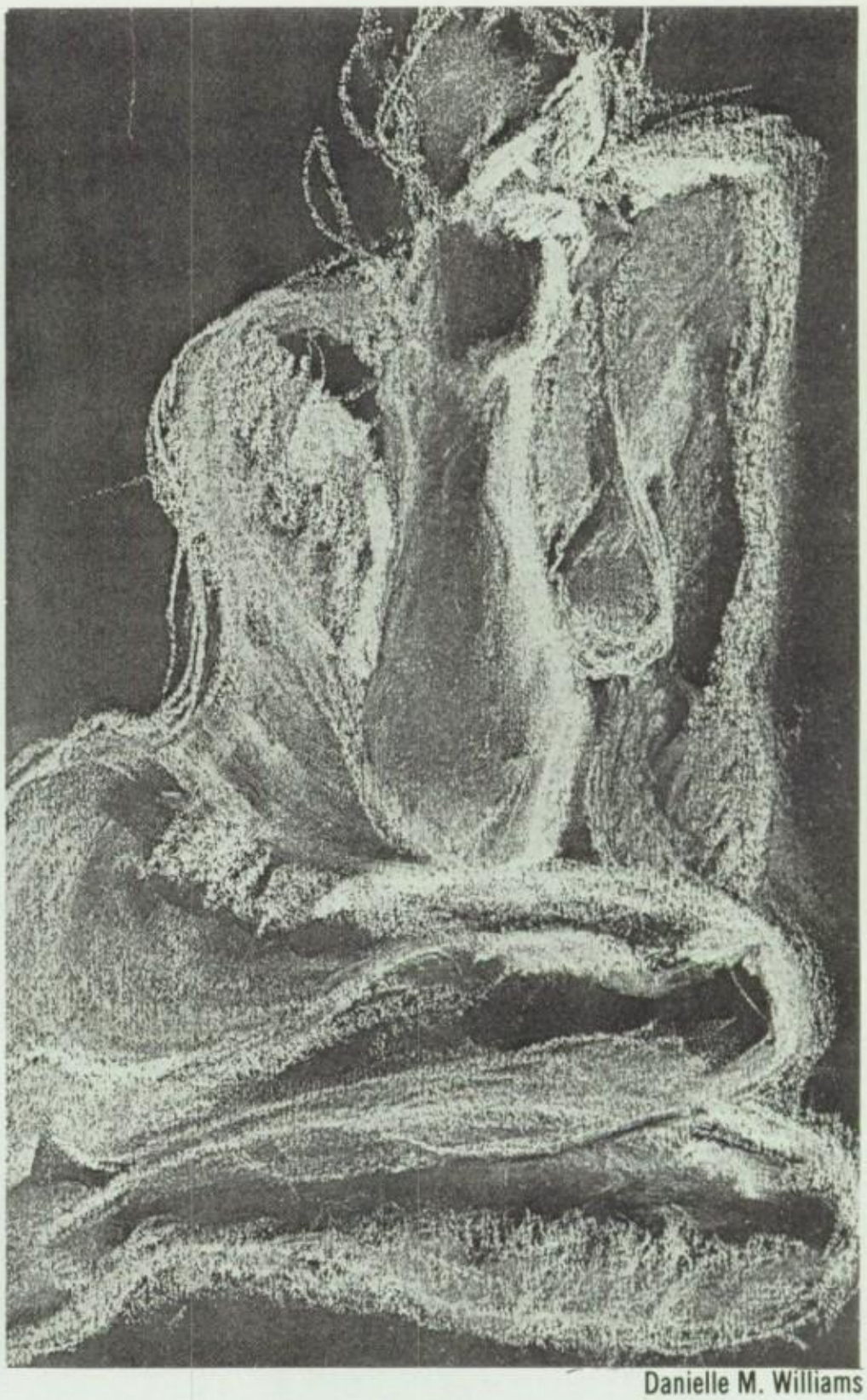




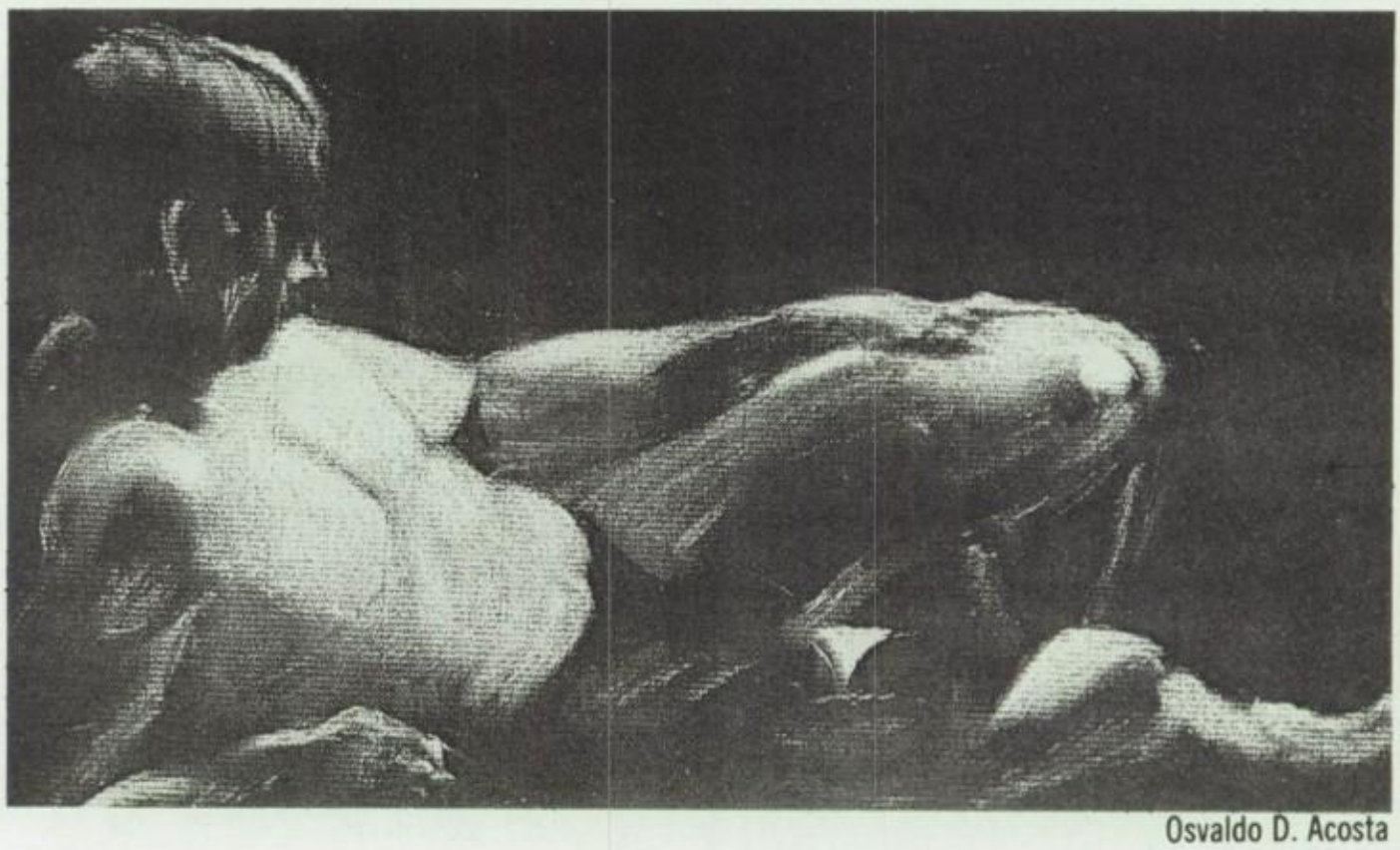
Susan Ryan



Debra E. Eisenbach



Danielle M. Williams



Osvaldo D. Acosta

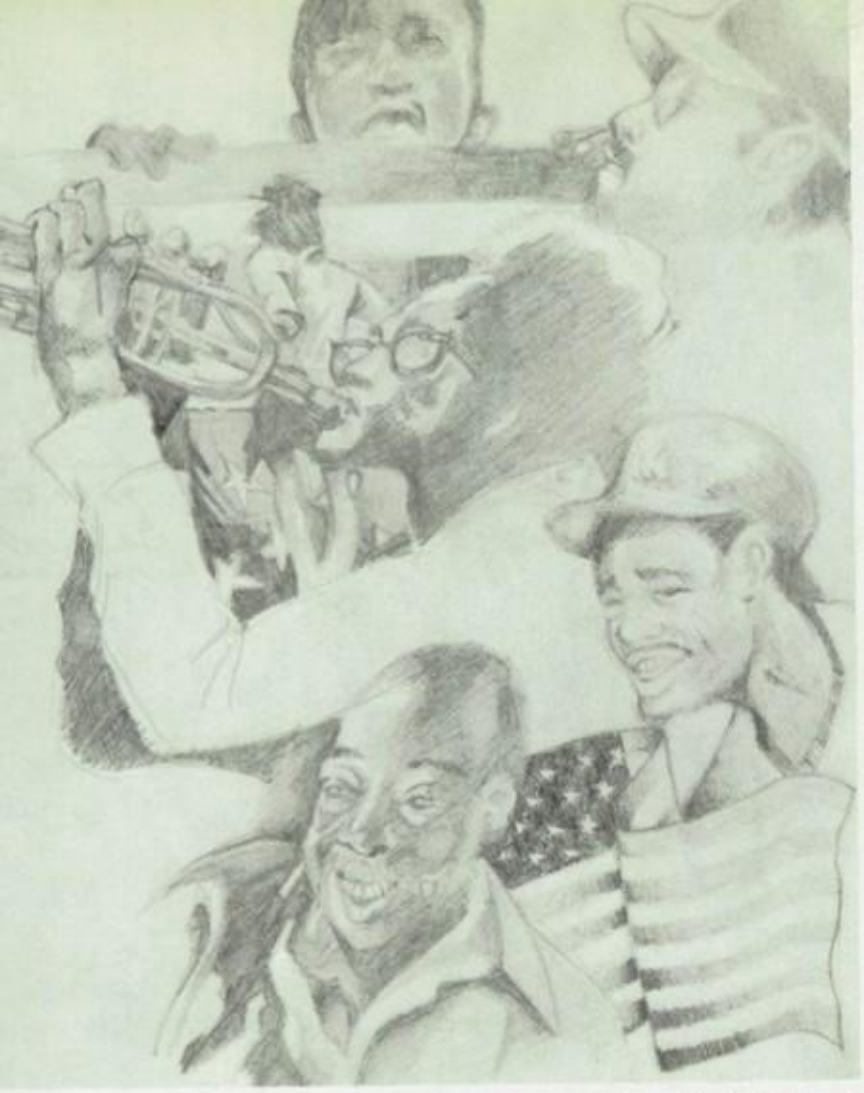
HEDBERG

Ivan Garcia

Christina L. Stofan

Tsui Fung (Sue) Yuen

Joyce Au Yeung



Caswell McFarland

Stephanie R. Smart

Joyce Au Yeung

Angelika Balla

Antonio-Jesus Hernandez

Billy Brizious

Alfred Hernandez

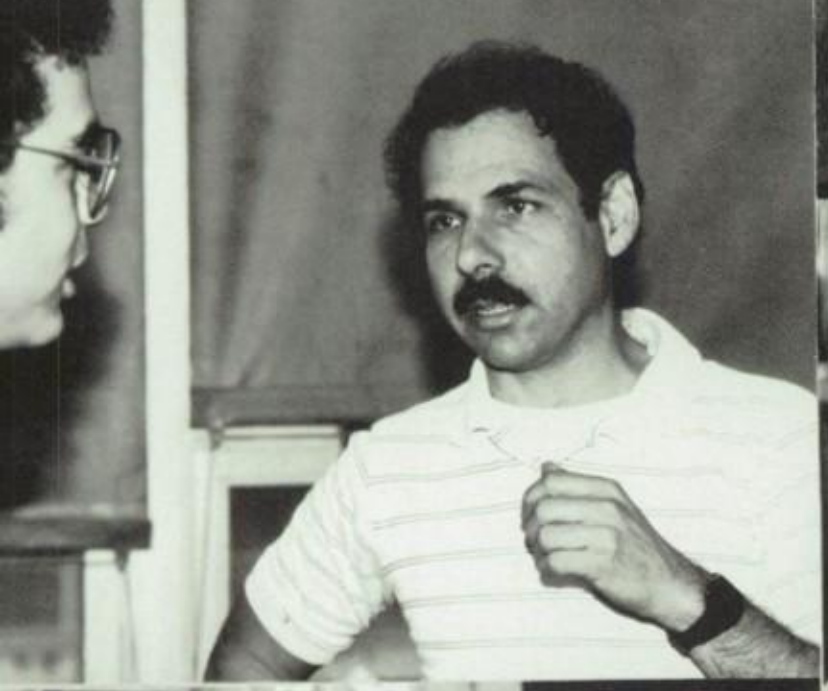
Olga G. Trieller

Osvaldo D. Acosta

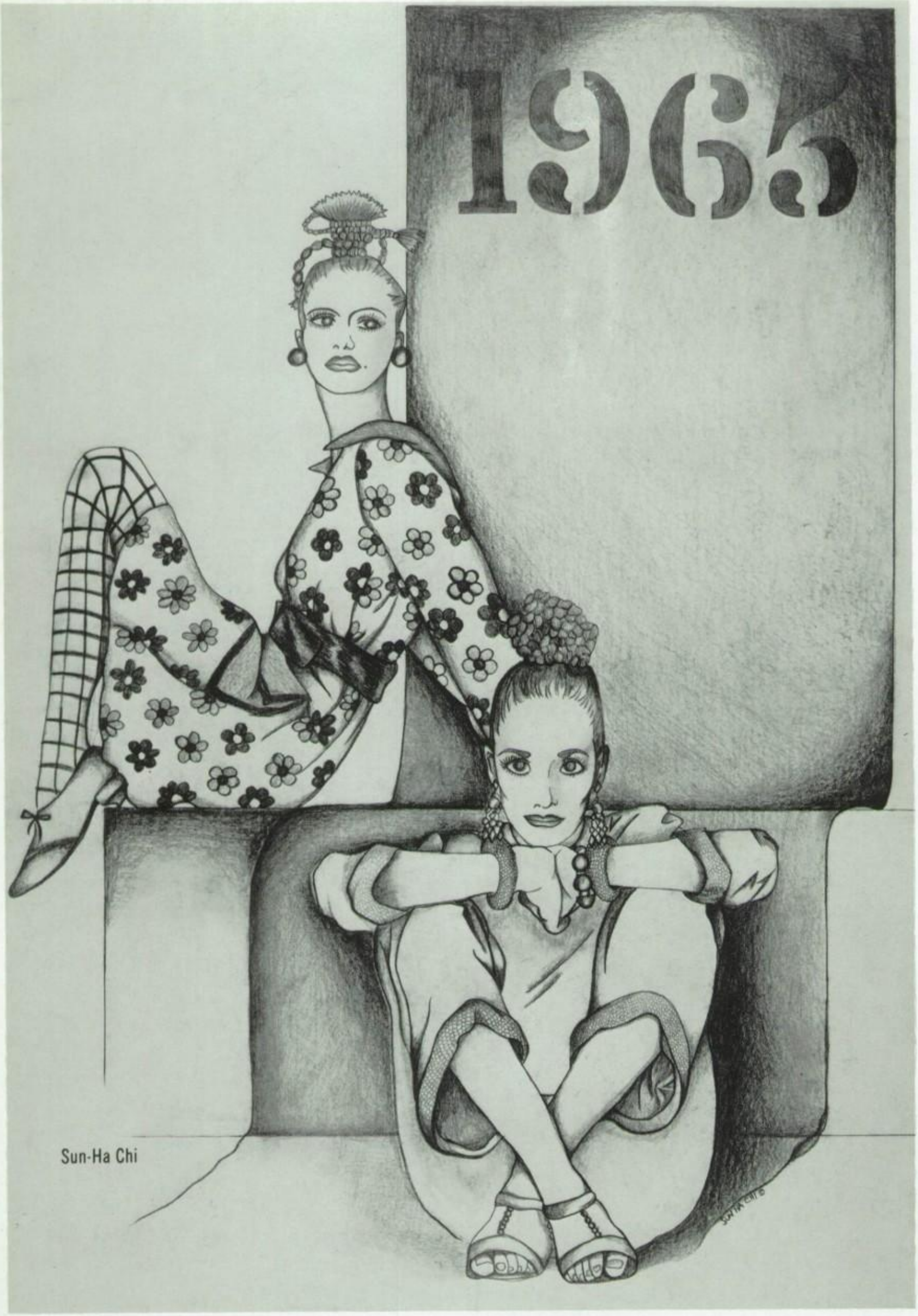
Peter S. Pagano

Angelika Balla

Fashion Illustration



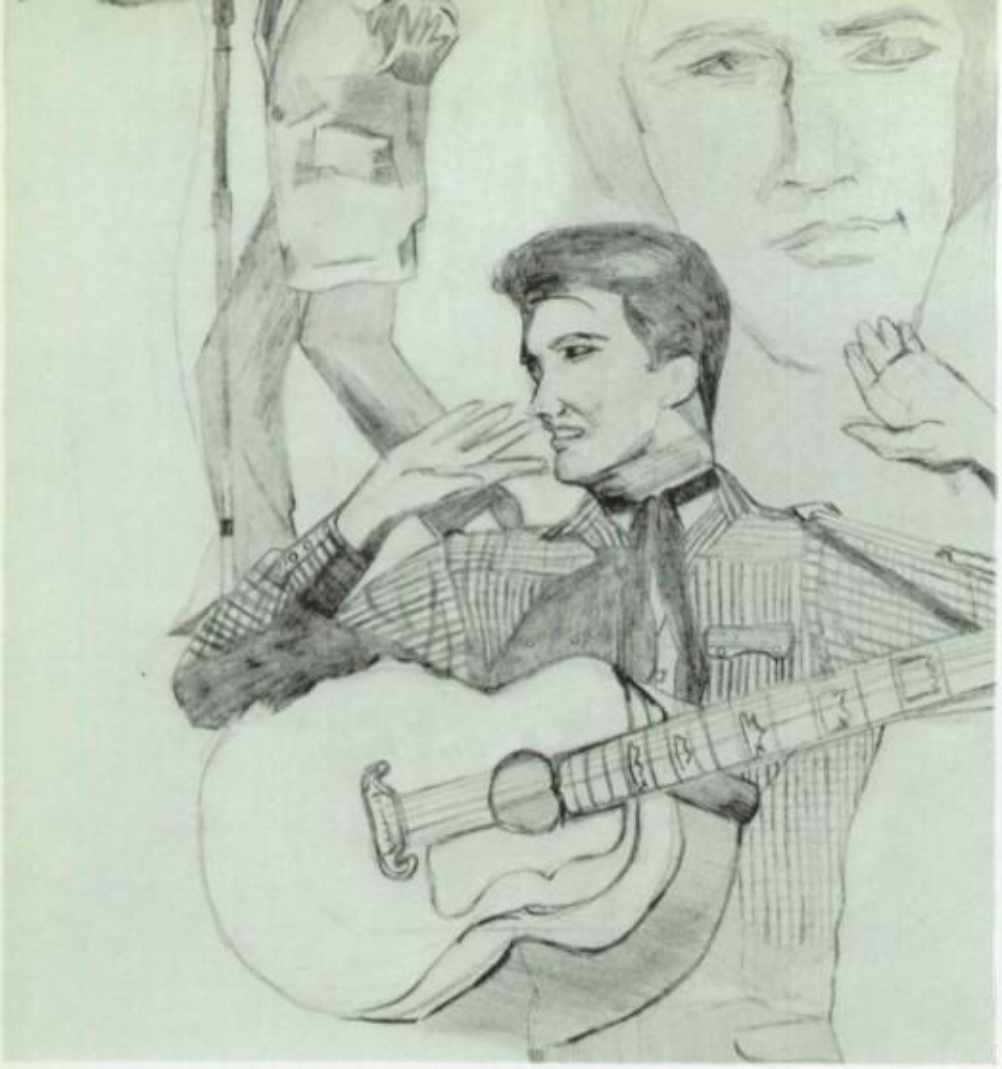
Ms. Sali Stern
Mr. Jeffrey Borkon
Teachers of Illustration


1965
Sun-Ha Chi

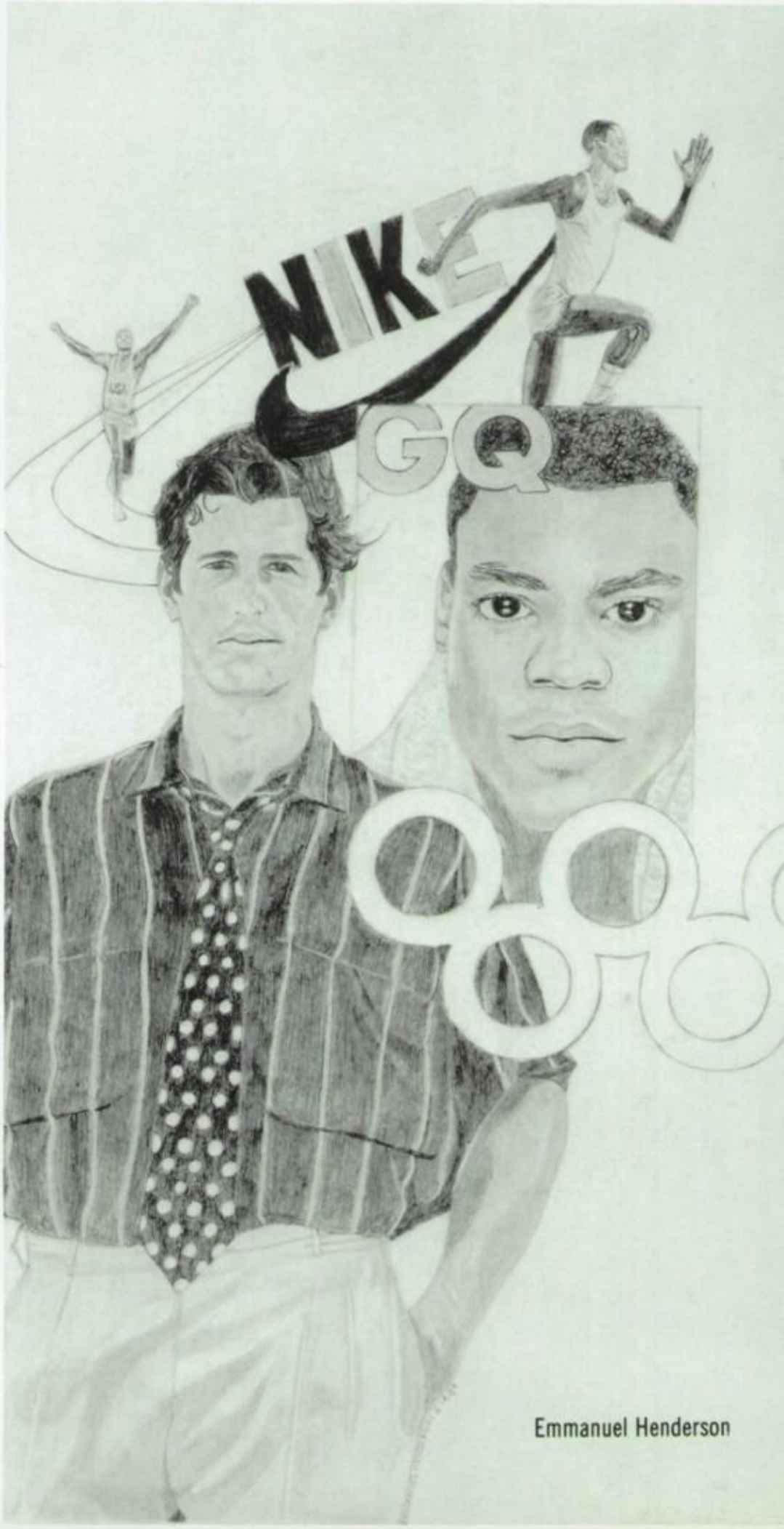
Carlos X. Bajaña

Ramonita M. Arroyo

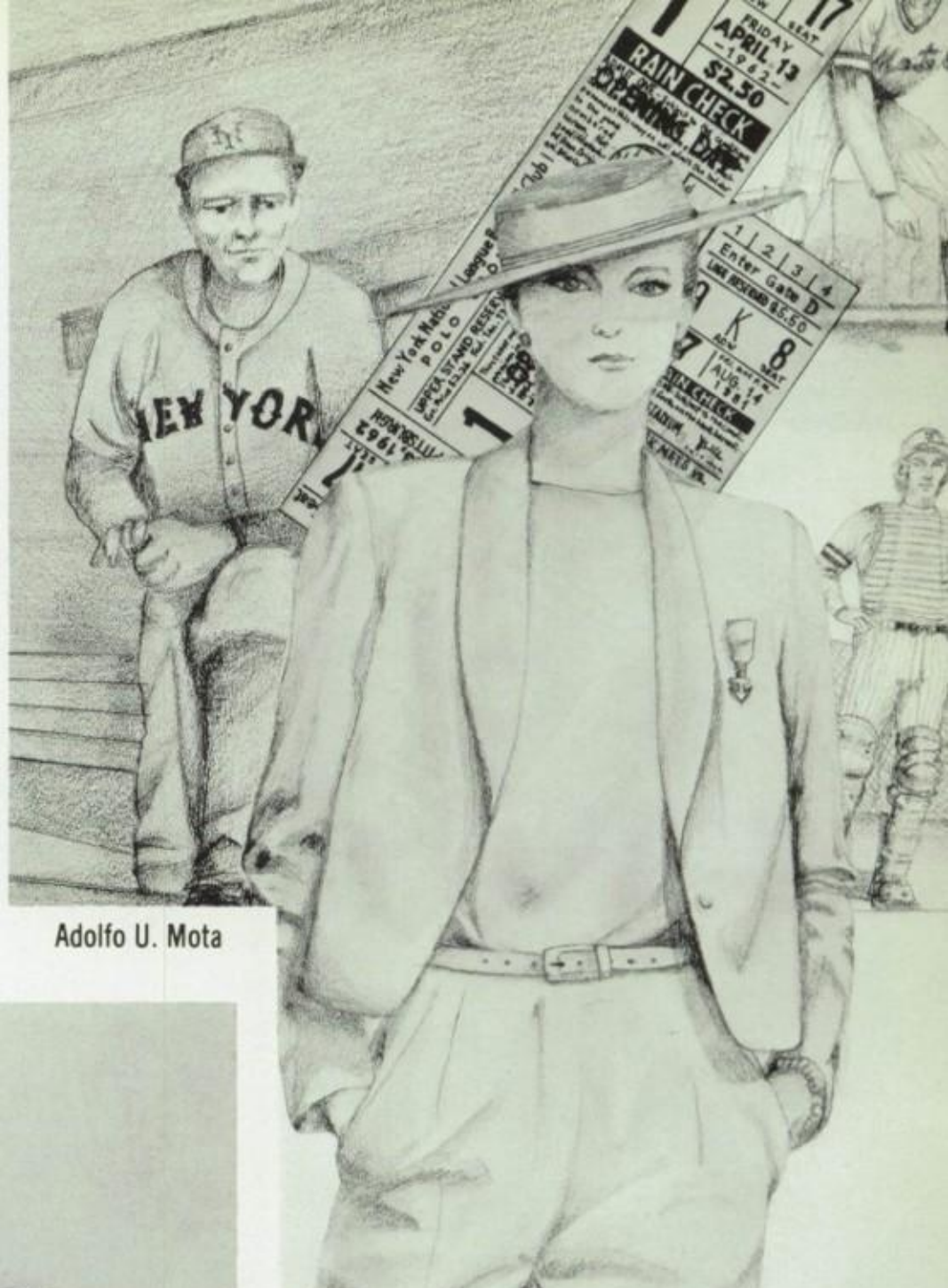
Janet F. Wong



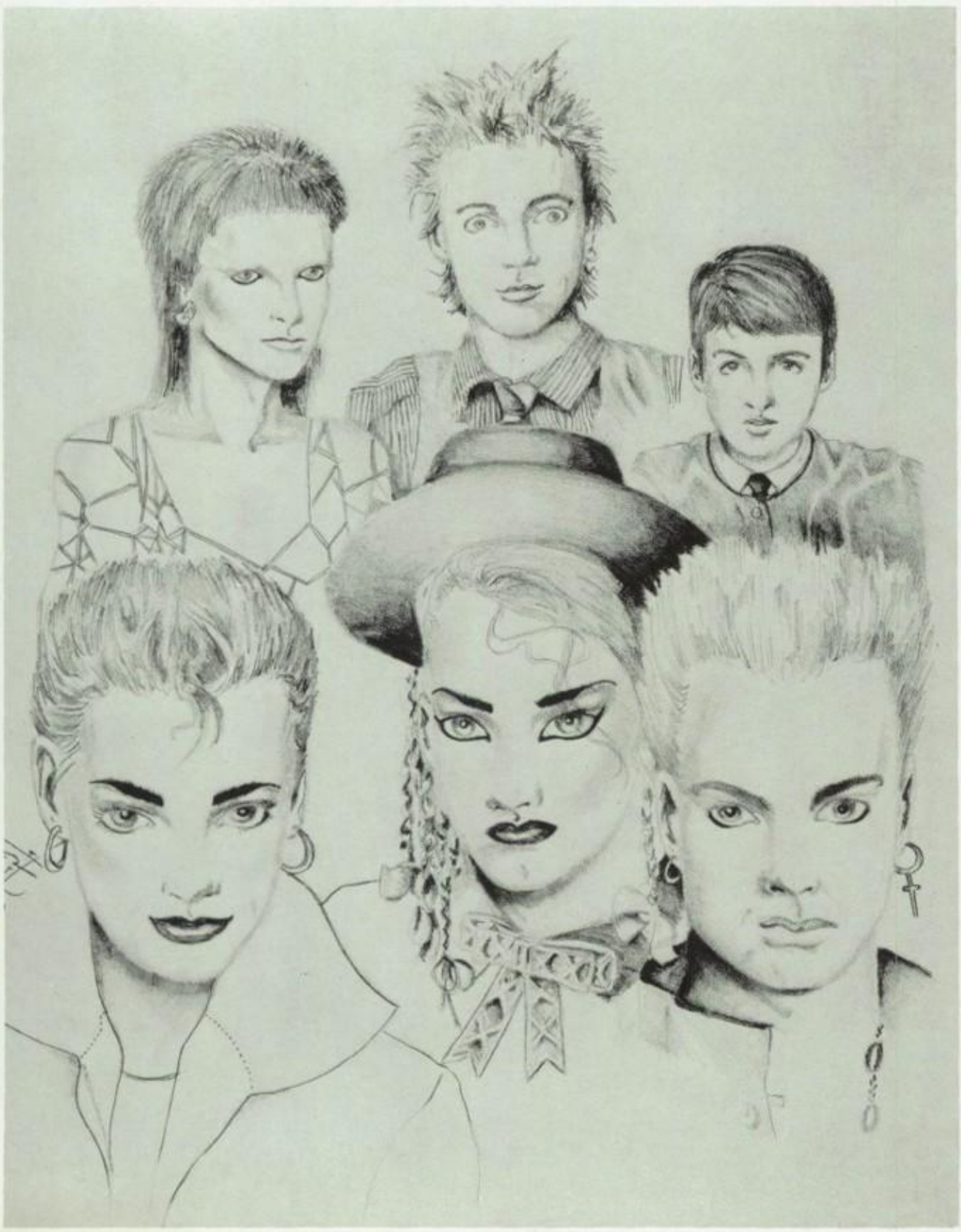
Hector Rivera



Emmanuel Henderson



Adolfo U. Mota



Hector Gonzalez

Jessica S. Simonowitz

Elisabeth D. Stoving

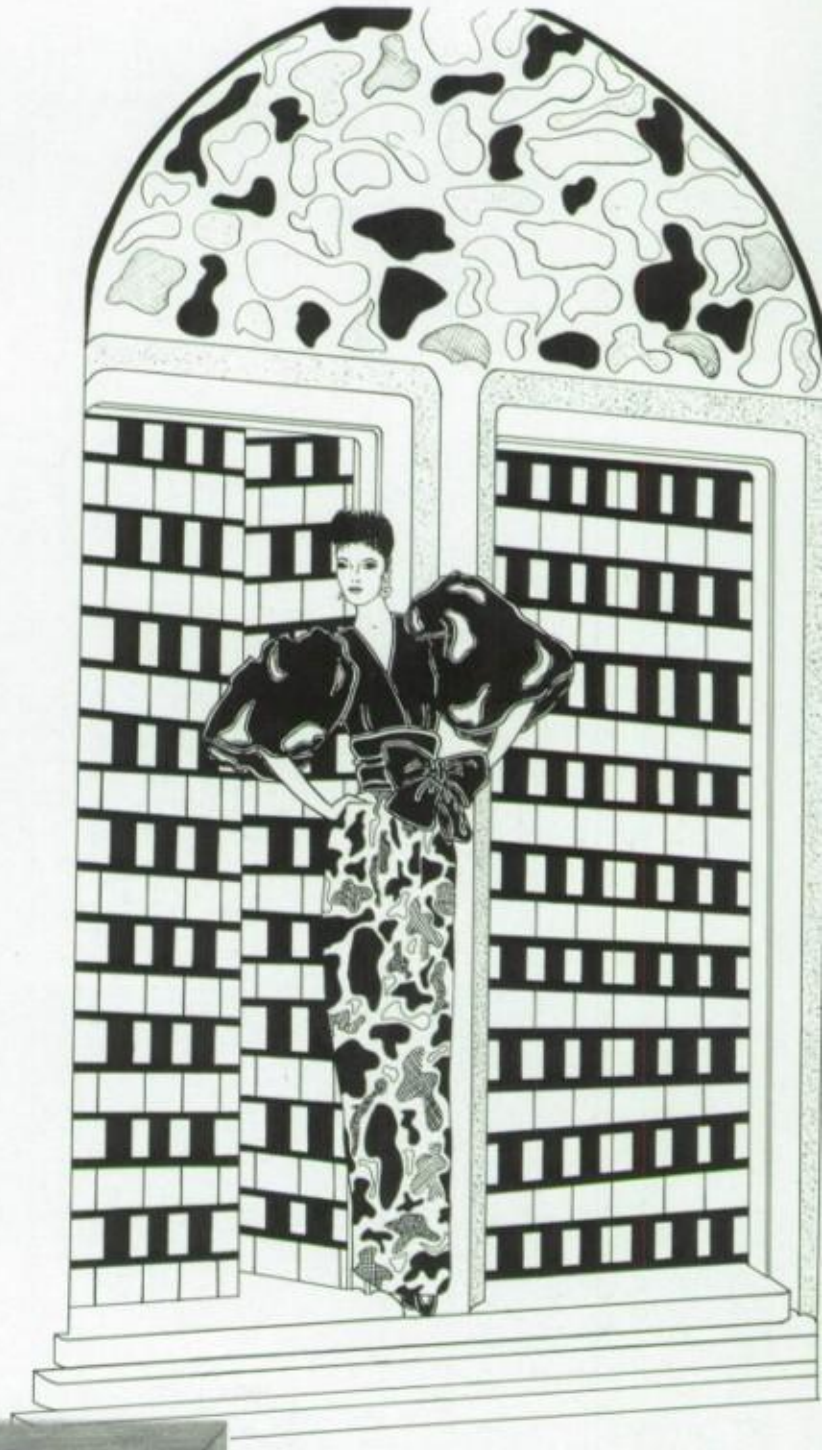
Aurora B. Downer

E.R.A.
YES!
A WOMAN'S
CHOICE:
EDIE SEDGEWICK
• TWIGGY •
TWIGGY • TWIGGY •
• TWIGGY •

Diana Ponce

Ronda F. Hicks

Dina Stefanachi

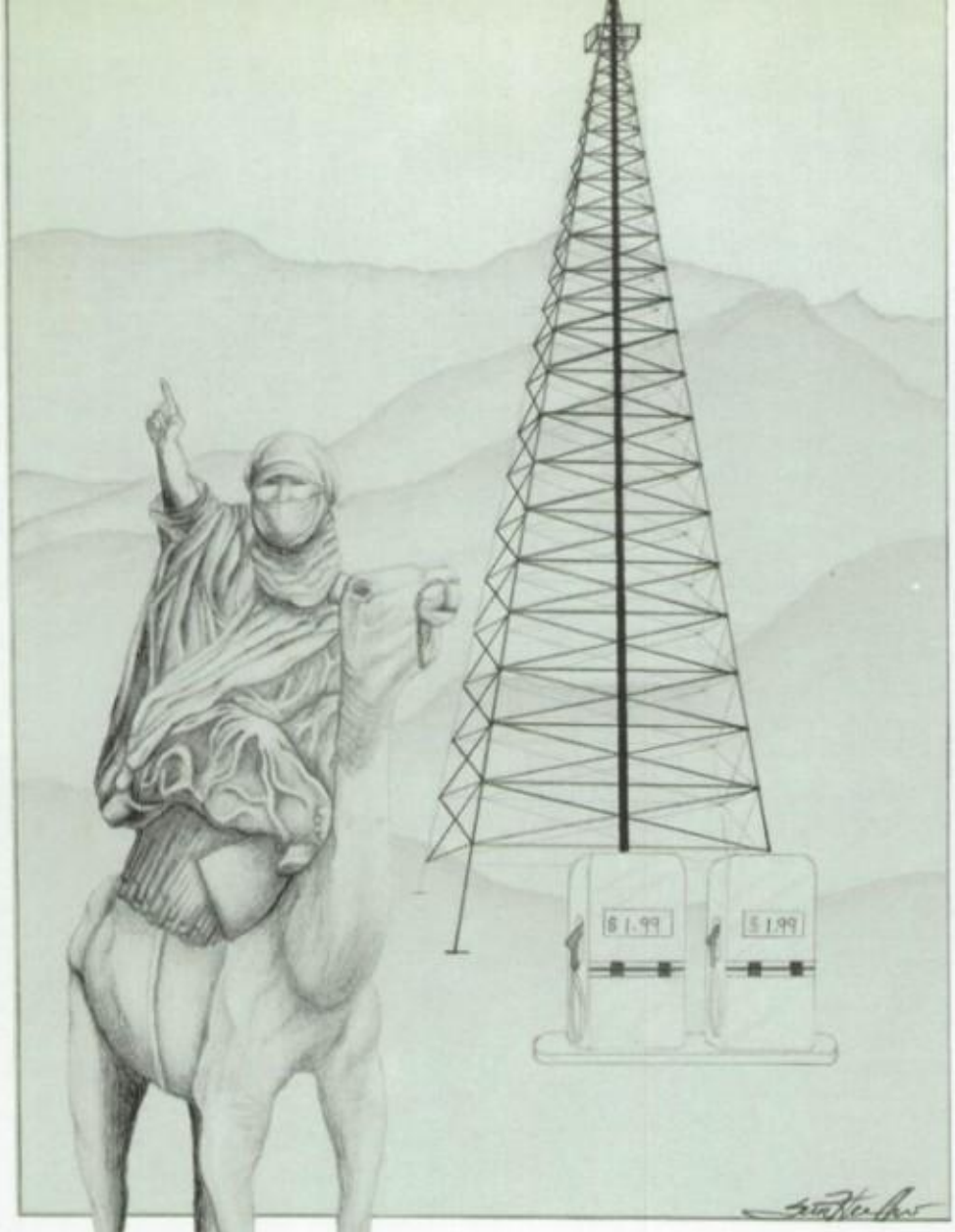


SunHee Choi

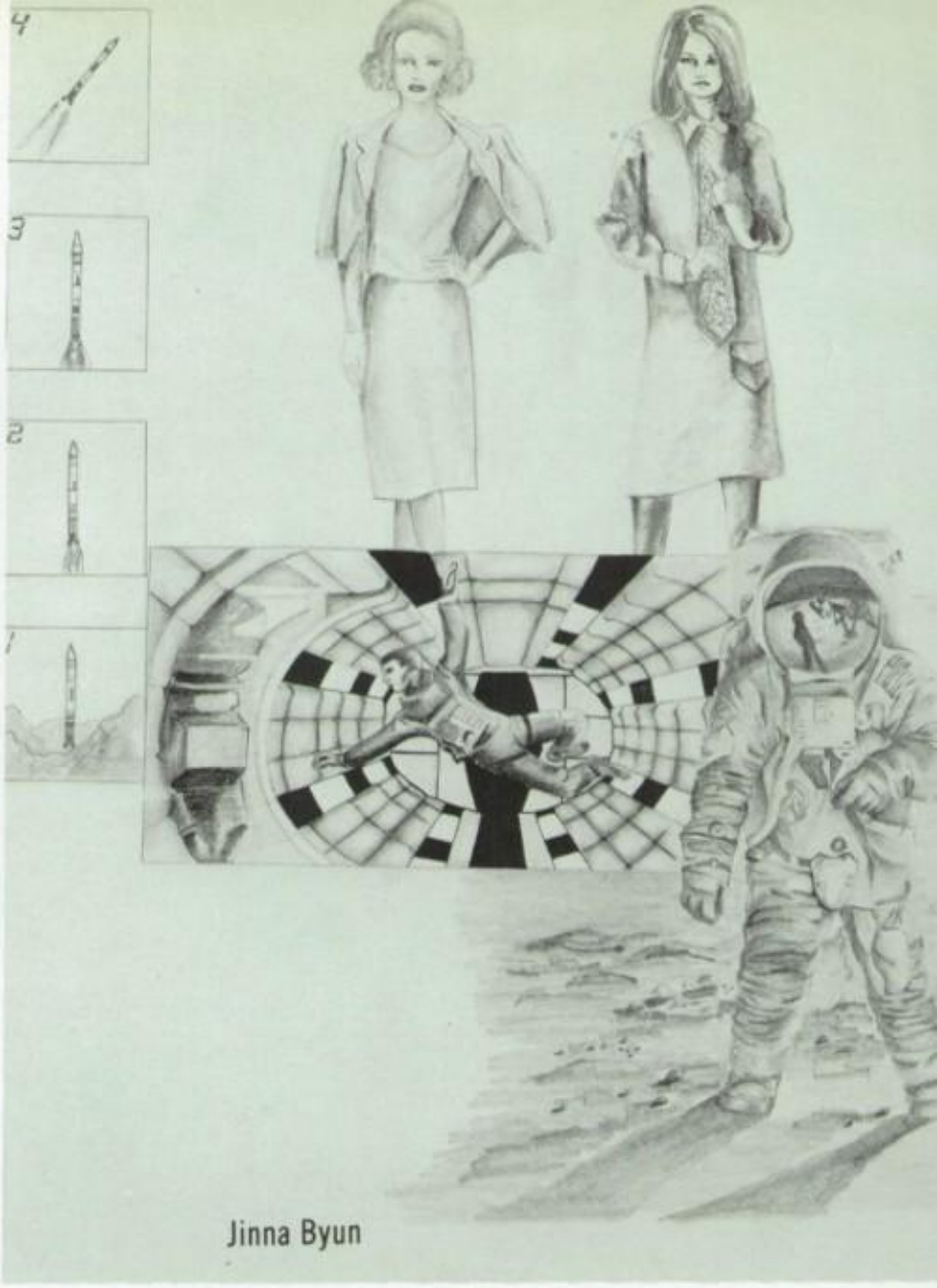
Karen F. Chayt

Dahlia Oquendo

Claudia L. Leon

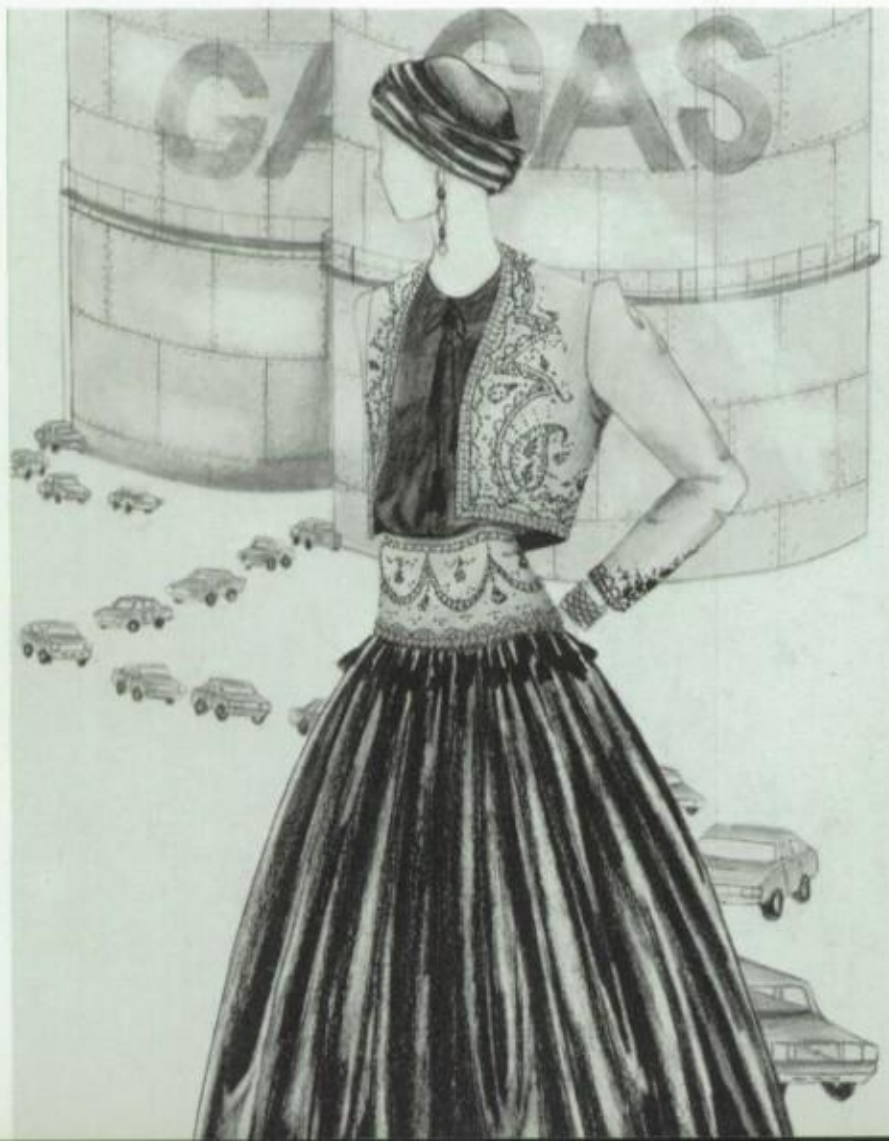


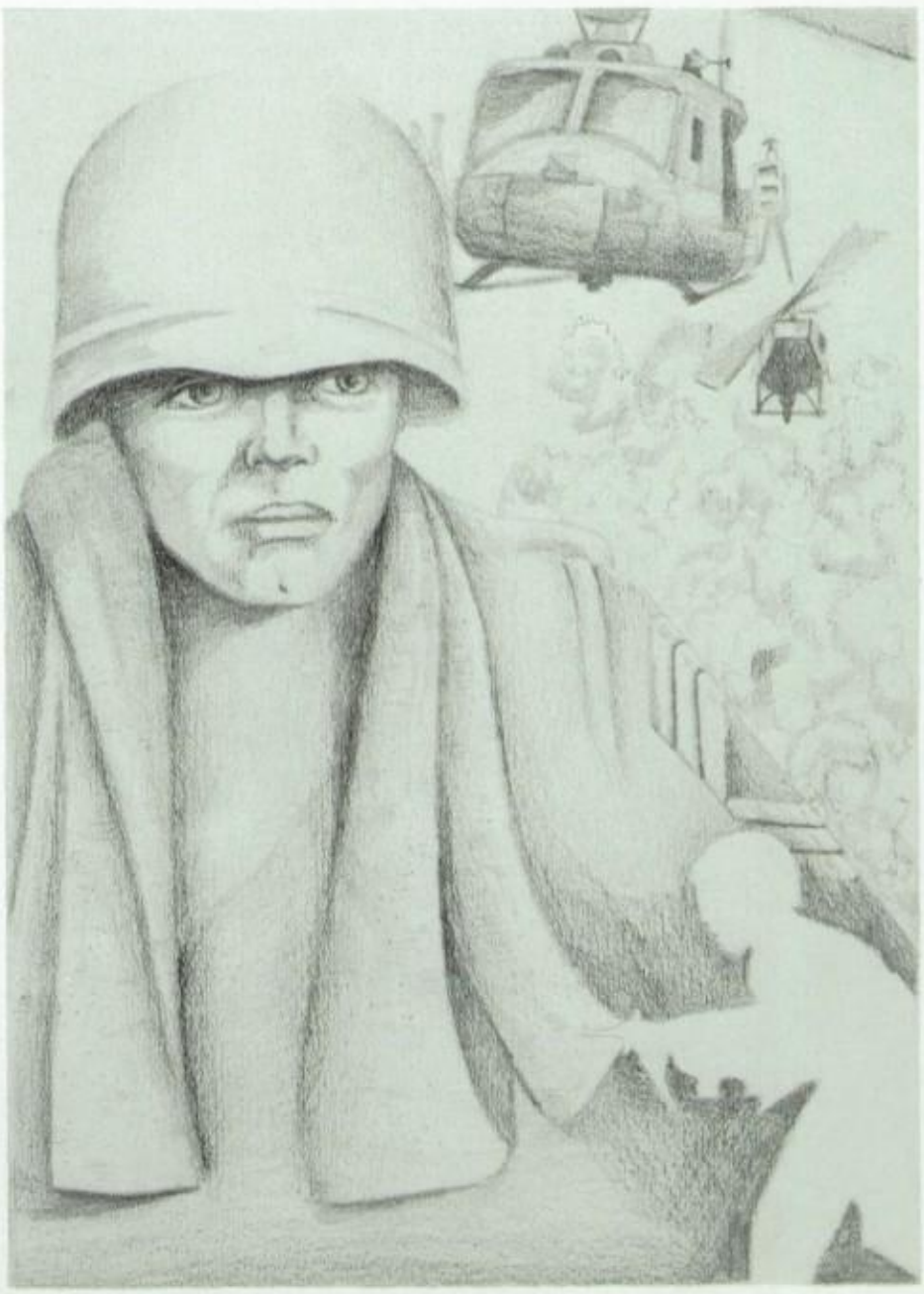
SunHee Choi



Jinna Byun

George J. Michalakis

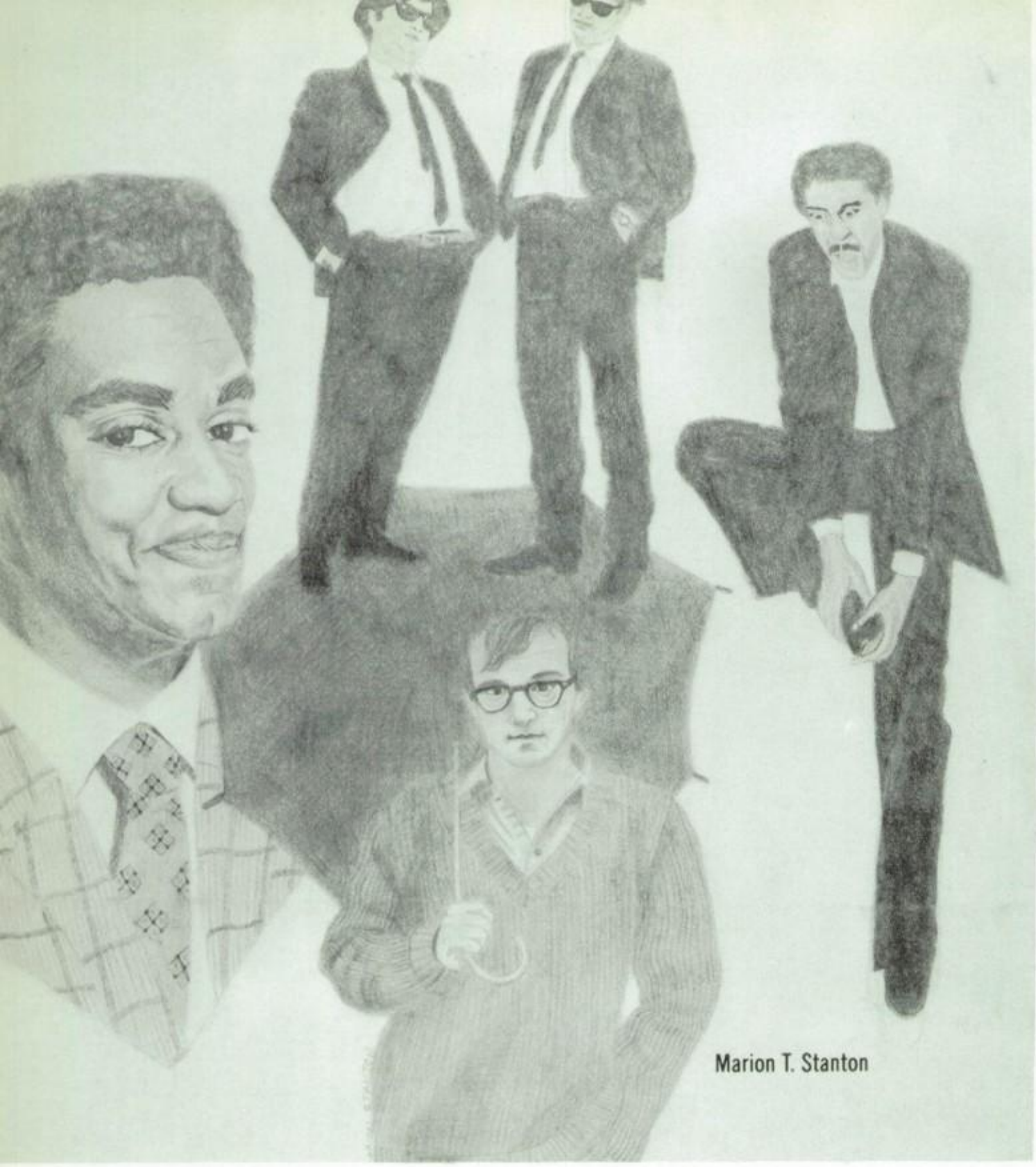




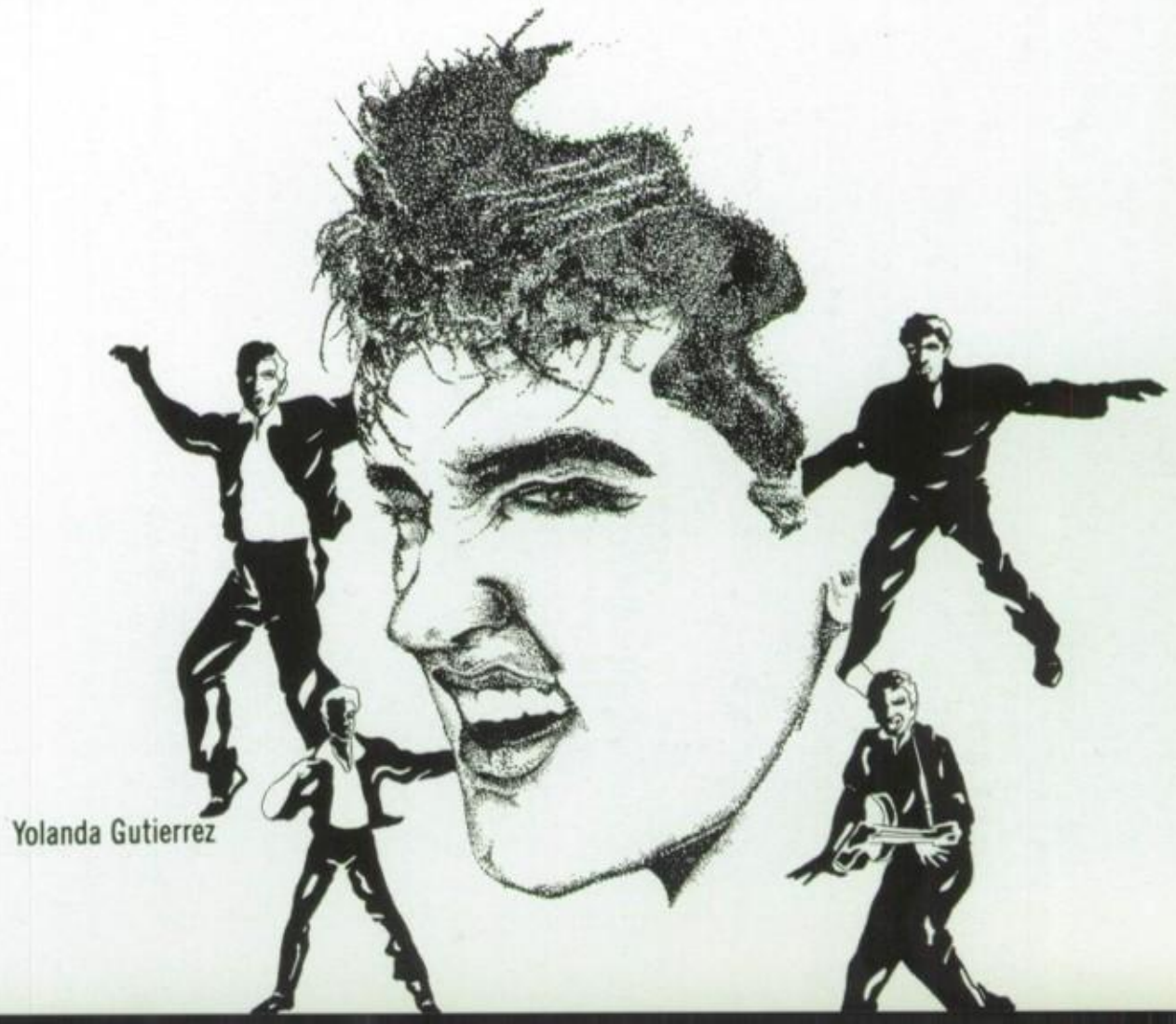
Ramonita M. Arroyo

Nadeem H. Zaidi

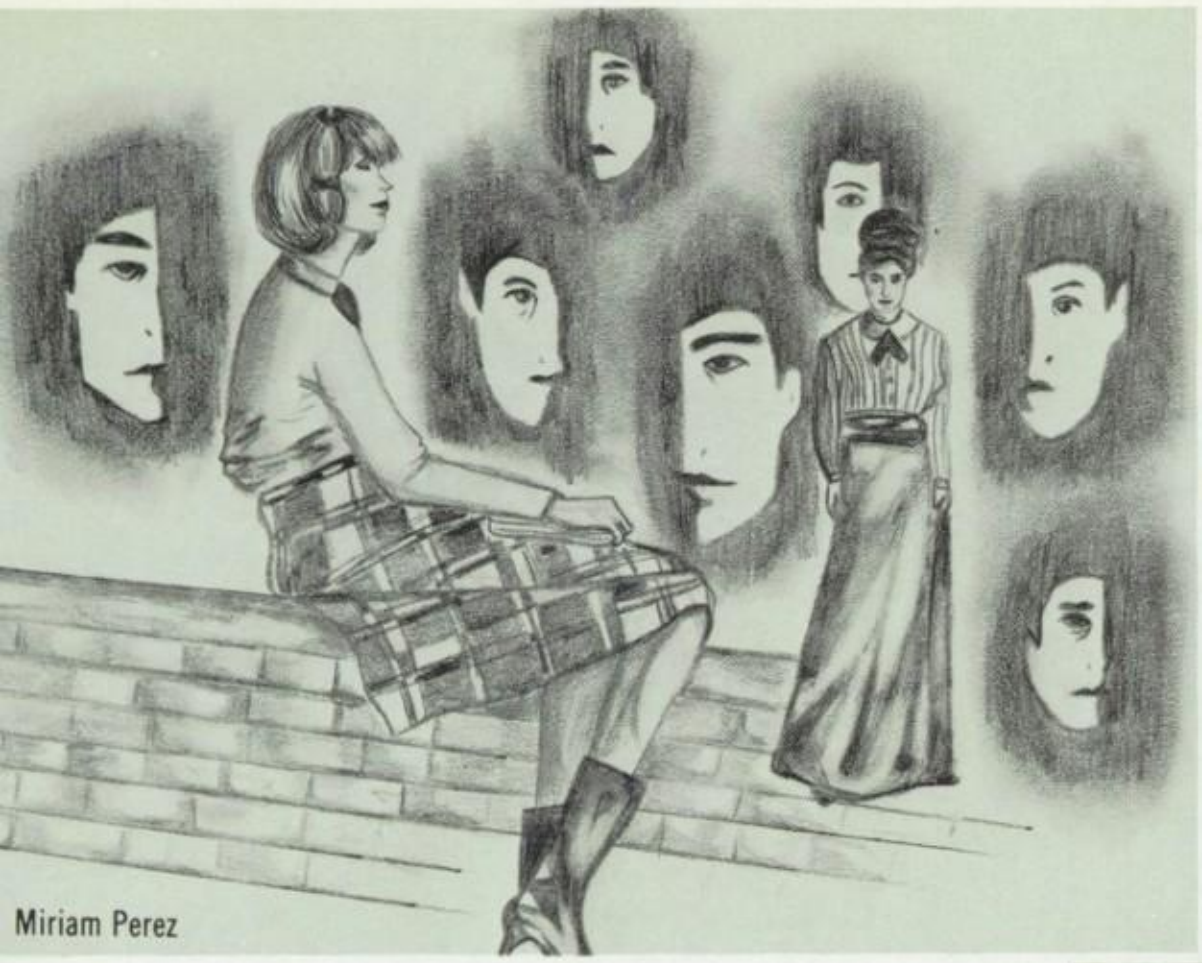
Madeline Lew



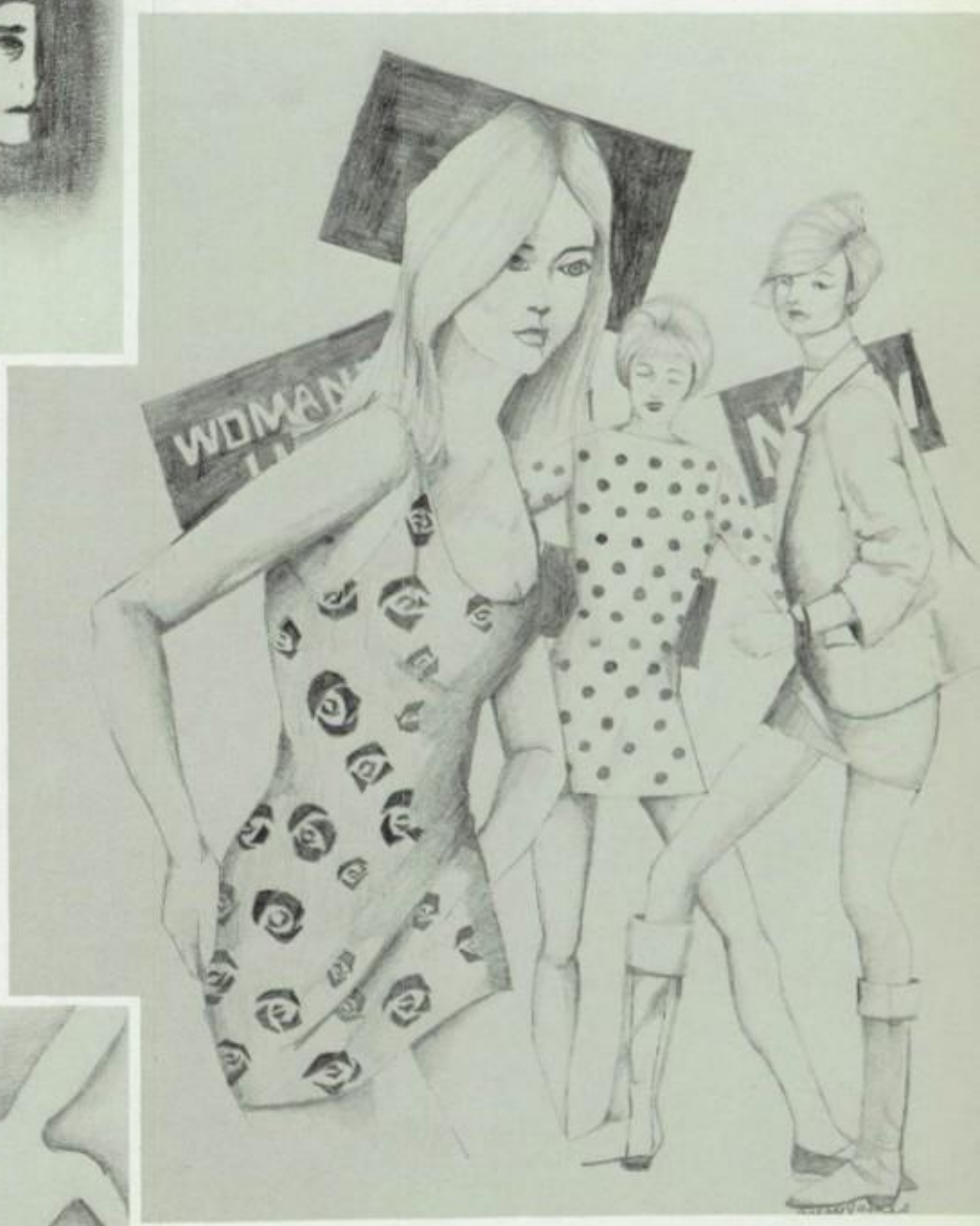
Marion T. Stanton



Yolanda Gutierrez



Miriam Perez



Avery J. James

Jessica Cardenas

Eva Havle

Hugo Rodriguez

Jean K. Thom

Slad B. Crayton

Avery J. James

Cartooning

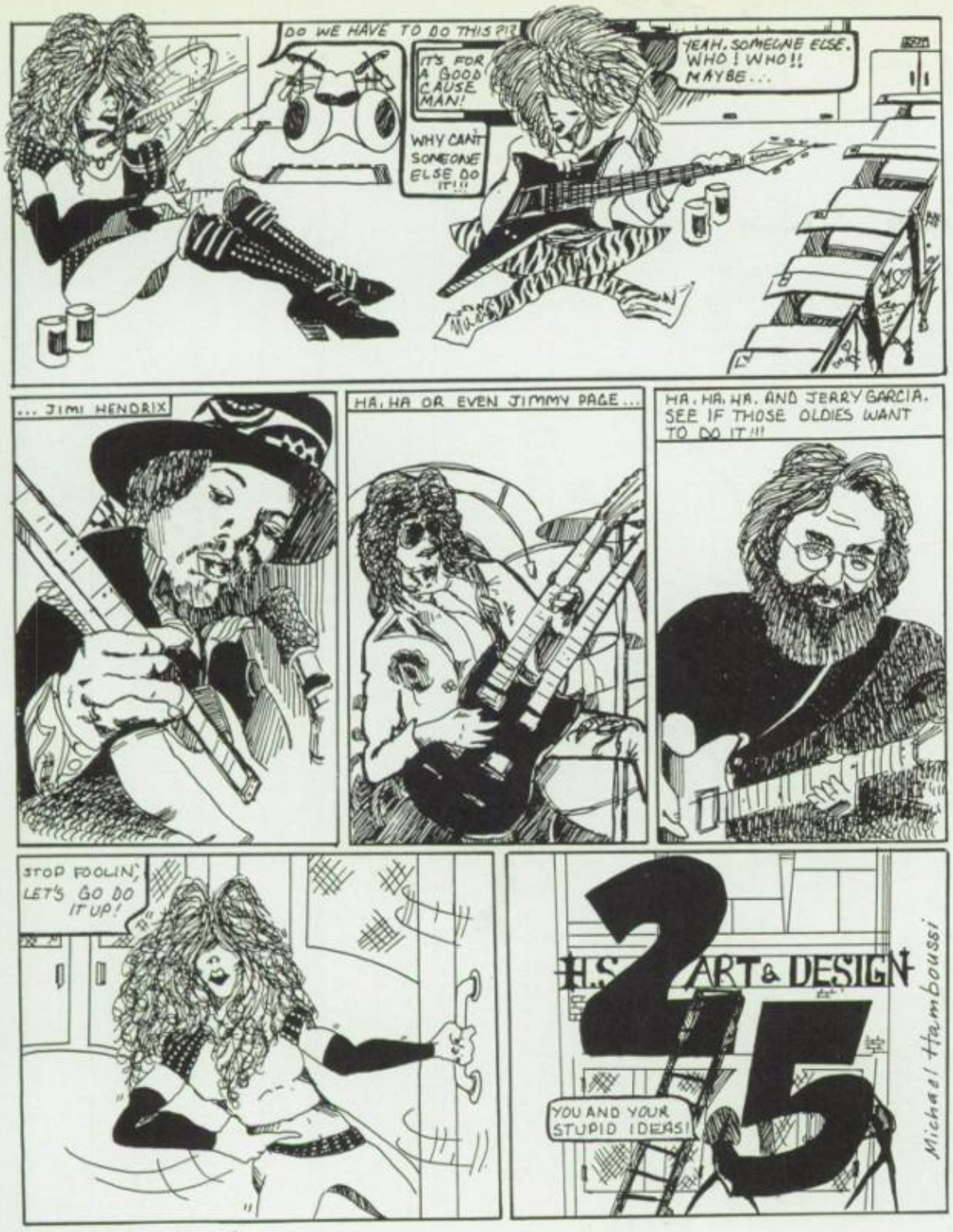
Exaggeration of all familiar forms, and of the human face in particular, has assured cartooning a popular and permanent place in the illustration field.

Not only as an *end in itself*, when drawn with elegant uncanny deftness, but even more so as a *means to an end*, as the spontaneous reach in the exploratory stages that lead to a more constrained and serious image. At the beginning in the playpen, as well as with each thumb-nail rough, the artist is always a cartoonist. Some become addicted and remain hooked on this form. The majority move on, but never without nostalgic relapses.

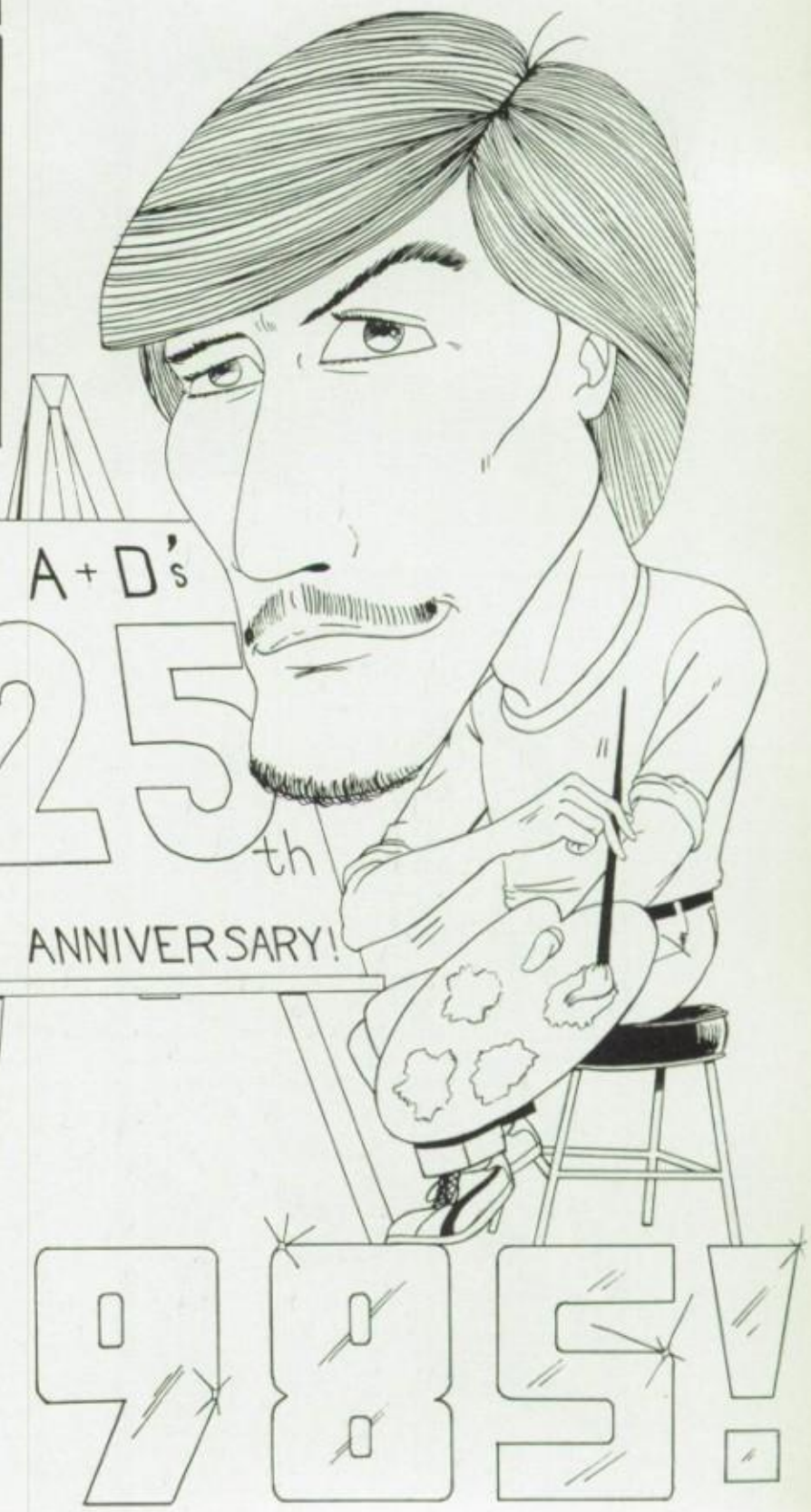
Charles Ferguson
Teacher of Cartooning

Marcos Matos

MARC MATOS REPORTING HERE, ON LOCATION AT THE H.S. OF ART AND DESIGN. THE SCHOOL HAS OVER THE PAST 25 YEARS UNDERGONE SOME RATHER SHOCKING CHANGES--
LOOK FOR YOURSELVES--
"STUDENTS HANGING OUT"
THE DECREASING QUALITY OF OUR STAFF! WHY AT ONE TIME 50% OF OUR TEACHING STAFF WERE WORKING PROFESSIONALS--
AND LOOK AT THESE GUARDS, ART AND DESIGN STUDENTS ARE SPECIAL AND SO WE NEED SPECIAL GUARDS NOT THESE NEANDERTHALS THAT IMPEDE WE STUDENTS FROM DOING OUR JOBS
DANCE!
PRETTY GRIM HUH--? IT MAY SOUND LIKE ALL HOPES GONE BUT THERES ALWAYS HOPE!
MRS. SCHMIDT AND ALL THESE WONDERFUL PEOPLE HAVE HELPED TO MAKE IT THROUGH THESE PAST 25 YRS. AND WERE READY FOR 25 MORE!
DANCE
MATOS 85


DO WE HAVE TO DO THIS?!?
IT'S FOR A GOOD CAUSE MAN!
WHY CAN'T SOMEONE ELSE DO IT!!!
YEAH, SOMEONE ELSE. WHO! WHO!! MAYBE...
... JIMI HENDRIX
HA, HA OR EVEN JIMMY PAGE...
HA, HA, HA, AND JERRY GARCIA. SEE IF THOSE OLDIES WANT TO DO IT!!!
STOP FOOLIN', LET'S GO DO IT UP!
H.S. ART & DESIGN 25
YOU AND YOUR STUPID IDEAS!
Michael Hamboussi

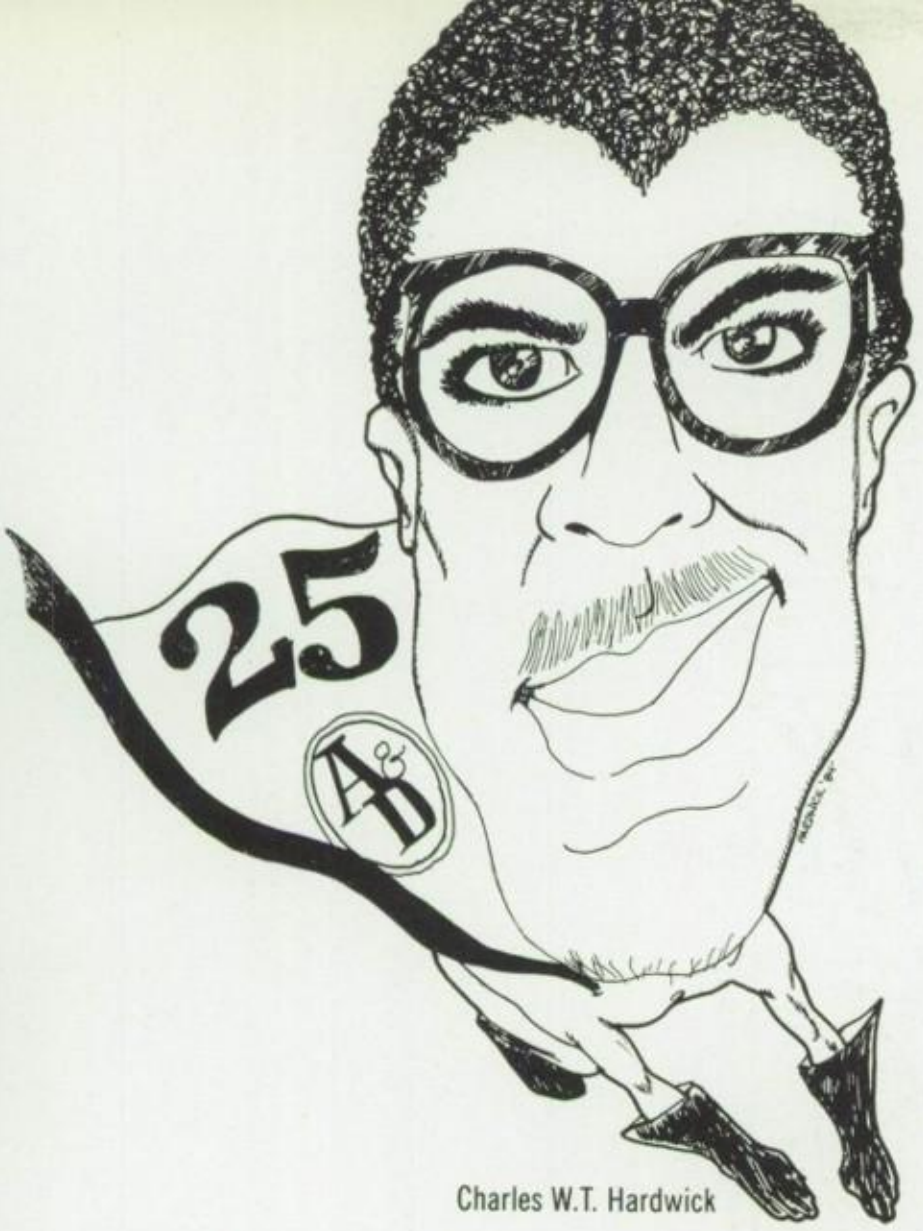
Michael M. Hamboussi



Lambert Moss

Delfin Barral

LOTS OF PEOPLE ARE DOING THEIR COMIC ON A&D's 25 ANNIV. ON CHANGE IN CLOTHING
BUT NOT THIS YOUNG BROTHER I'M GONNA TALK ABOUT THE MUSIC.
FIRST THERE WAS CONTEMPORARY MUSIC WAY BACK, MAN.
!!!!
PEOPLE WENT CRAZY DURING THE BEATLES PERIOD.
LOVE
THEY STRAIGHTENED DURING THE AGE OF DISCO...
YES THE MUSIC HAS CHANGED AS HAS THE TECHNOLOGY, BUT NOW THERE'S
HIP HOP & PUNK ROCK!
David McClain
HAPPY ANNIVERSARY
HAPPY ANNIVERSARY



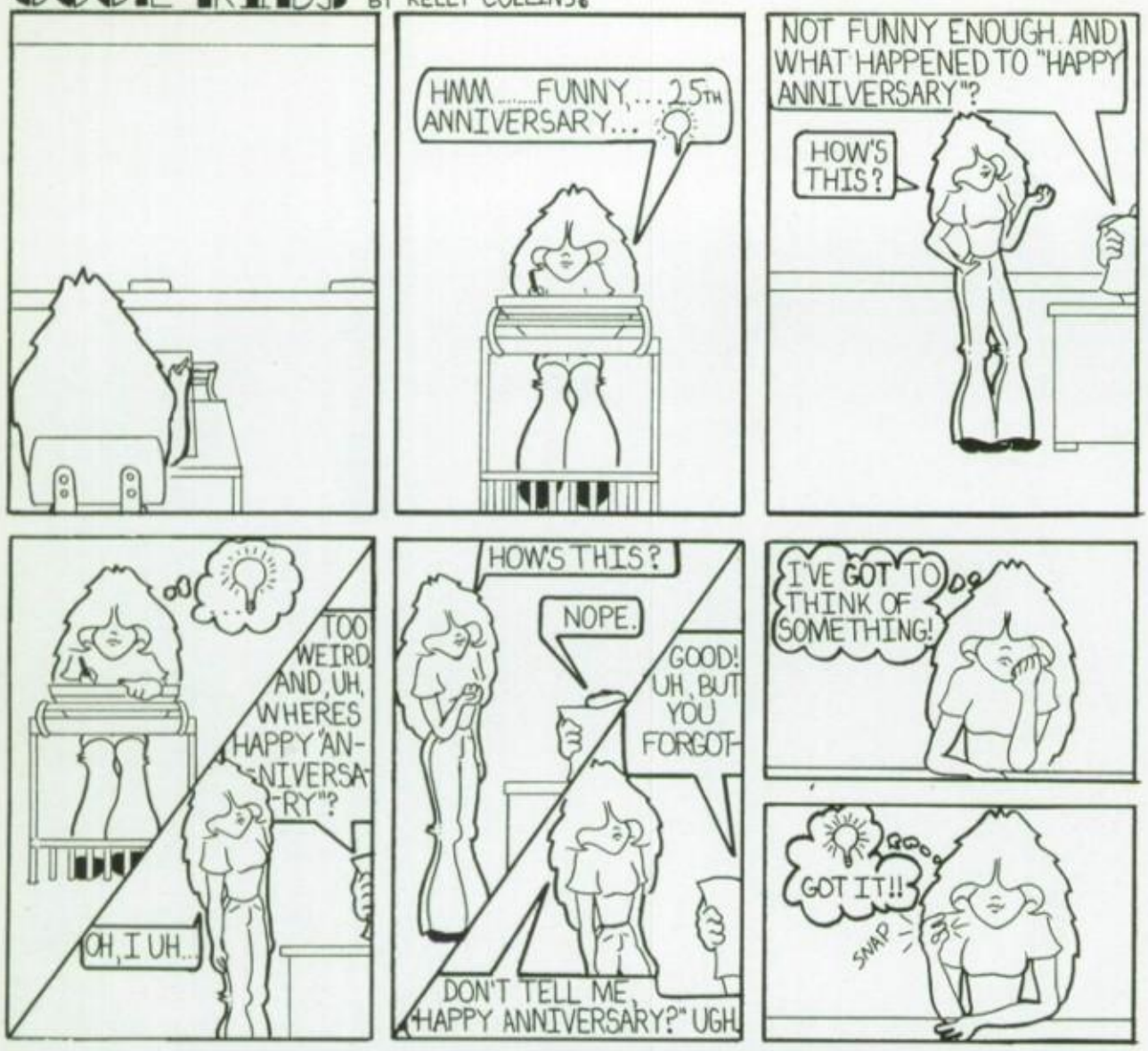
Charles W.T. Hardwick

Harris R. Wiltsher

Nelson A. Marty

Michael Davidson

COOL KIDS BY KELLY COLLINS.



Kelly E. Collins

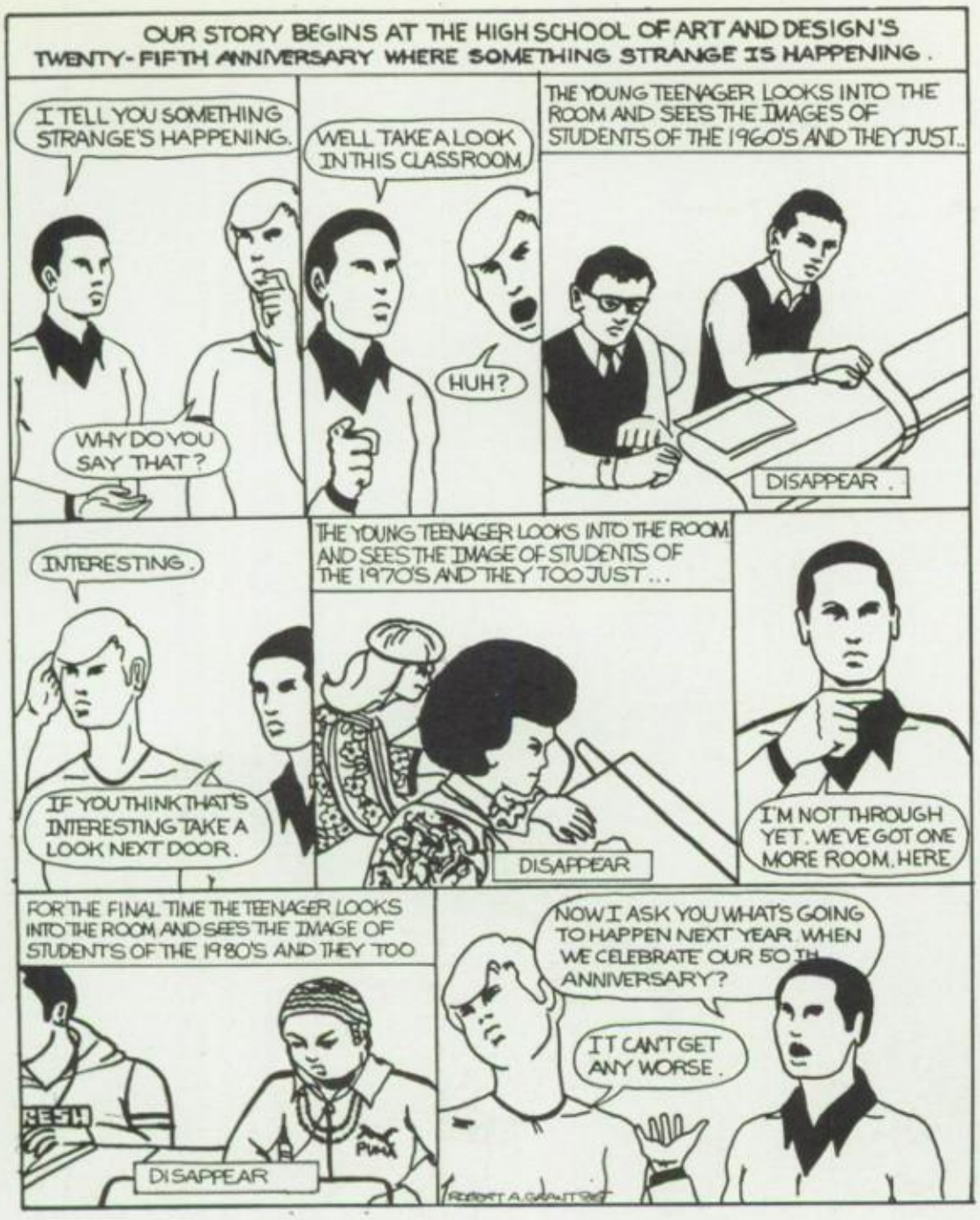
DR. WILSON – REMEMBER THE GOOD OL' DAYS!
THOSE WERE THE BEST MR. FERGUSON.
REMEMBER THE CLEANED DRESSED STUDENT WITH NEAT HAIRSTYLES
THE 70'S WERE HORRIBLE.
NOW THE 80'S!
25TH ANNIVESARY OF A+D
THE WORST DRESSED AND WEIRDEST HAIRSTYLES.
AT LEAST IT CAN'T GET WORSE.
HEY! MR. FERGUSON.
WANTED JOHN THOMAS
REWARD A+D DIPLOMA
LIKE THE NEW STYLE!

John F. Thomas

David McClain

Ivan Garcia

Tat K. Chan


OUR STORY BEGINS AT THE HIGH SCHOOL OF ART AND DESIGN'S TWENTY-FIFTH ANNIVERSARY WHERE SOMETHING STRANGE IS HAPPENING.
I TELL YOU SOMETHING STRANGE'S HAPPENING.
WHY DO YOU SAY THAT?
WELL TAKE A LOOK IN THIS CLASSROOM.
HUH?
THE YOUNG TEENAGER LOOKS INTO THE ROOM AND SEES THE IMAGES OF STUDENTS OF THE 1960'S AND THEY JUST..
DISAPPEAR.
INTERESTING.
IF YOU THINK THAT'S INTERESTING TAKE A LOOK NEXT DOOR.
THE YOUNG TEENAGER LOOKS INTO THE ROOM AND SEES THE IMAGE OF STUDENTS OF THE 1970'S AND THEY TOO JUST...
DISAPPEAR
I'M NOT THROUGH YET. WE'VE GOT ONE MORE ROOM HERE
FOR THE FINAL TIME THE TEENAGER LOOKS INTO THE ROOM AND SEES THE IMAGE OF STUDENTS OF THE 1980'S AND THEY TOO
DISAPPEAR
NOW I ASK YOU WHAT'S GOING TO HAPPEN NEXT YEAR WHEN WE CELEBRATE OUR 50 TH ANNIVERSARY?
IT CAN'T GET ANY WORSE.

Robert A. Grant

HEY FERGUSON DO YOU REMEMBER THE OLD DAYS OF THE SCHOOL?
ZZZZ
THOSE DAYS WERE GREAT
REMEMBER BACK IN THE SIXTIES WHEN THE STUDENTS SMELLED CLEAN? YEAH A TEACHER COULD WALK INTO A CLASSROOM AND WAS GREETED WITH THE FRAGRANCE OF CLEANLINESS.
ZZZZ
NOWADAYS HIS NOSTRILS ARE BODYSLAMMED AND RENDERED HELPLESS BY THESE NOXIOUS FUMES.
ZZZZ
MAYBE WE SHOULD ENFORCE THE DRESS CODE AGAIN...
ZZZZ
...SO WHAT DO YOU SAY?
ZZZZ
PROBABLY THE BEST CONVERSATION I EVER HAD WITH THE MAN.
ZZZZ
DUBURKE

Ricky Duburke

Kevin Sparrock

HAPPY 25 ANNIVERS
YEARS
BUT, THINGS SURE HAVE CHANGED IN THE PAST 25 YEARS!!
AH YES, I CAN REMEMBER YEARS BACK WHEN ALL OF OUR STUDENTS WERE FULLY DRESSED, CLEAN CUT AND THEIR BELTS WERE AROUND THEIR WAISTS...
TEENAGE FASHION KEPT GETTING MORE AND MORE DARING EVERYDAY!!!
BUT THERE'S ONLY ONE THING RESTRICTING THEM!
I KNOW...I KNOW!!! INDECENT EXPOSURE LAWS!!

Package Design

This year's graduating class is special for many reasons. For the first time seniors could take the new one year course in Package Design. Through hard work, dedication and determination the class managed not only to master all aspects of package construction and graphic design, but also to design and complete a special real-life test marketing project in conjunction with the Long Island University Graduate School of Business.

In a highly competitive market place the senior students learned, it is increasingly the packaging of a product which determines consumer preference.

My personal and sincere congratulations to my stupendously talented students for their commitment to excellence. I'll miss each and every one of them and wish my silver anniversary class good luck, much success and God's speed in the years ahead.

David L. Pakter
Teacher of Package Design

Sylvia A. Christides

Felice L. Alpert

Elizabeth A. Kish

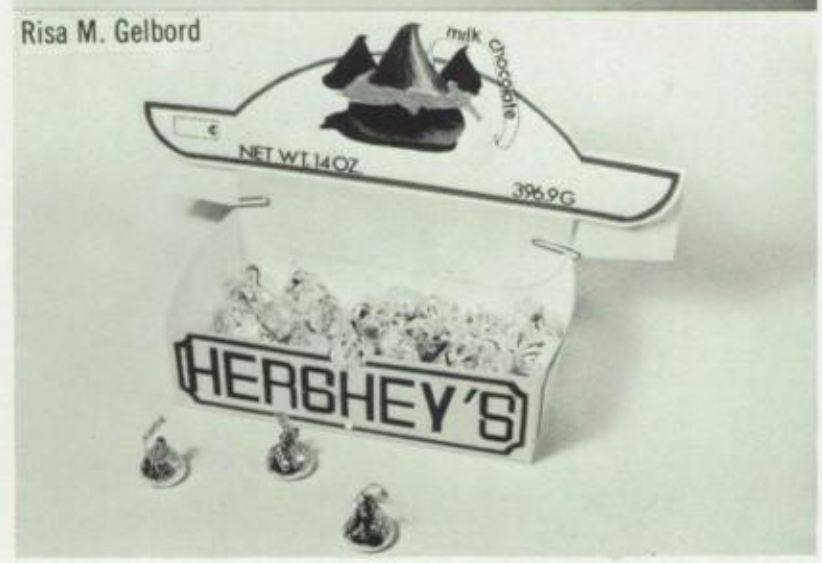
Ulysses S. Flores

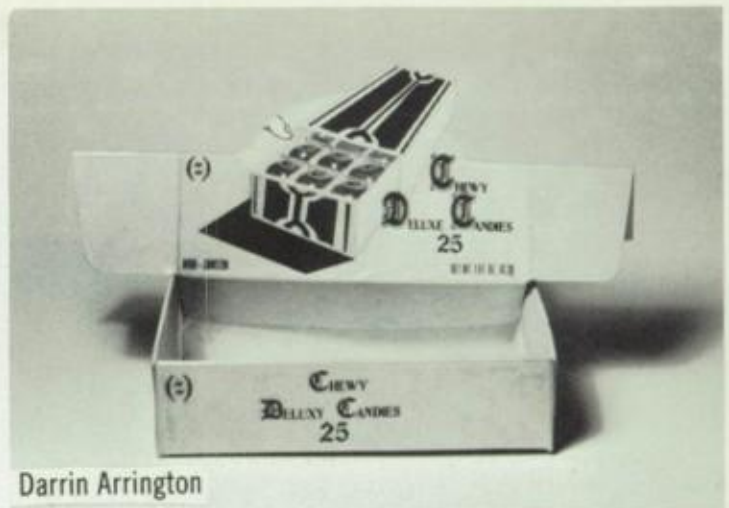
Ian A. Desdune

Fabian W. Diaz

Pamela B. Mays

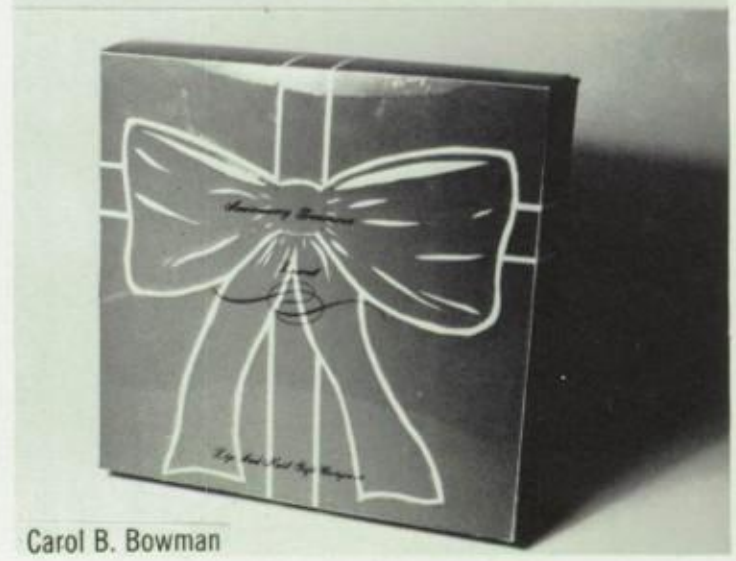
Risa M. Gelbord





Darrin Arrington

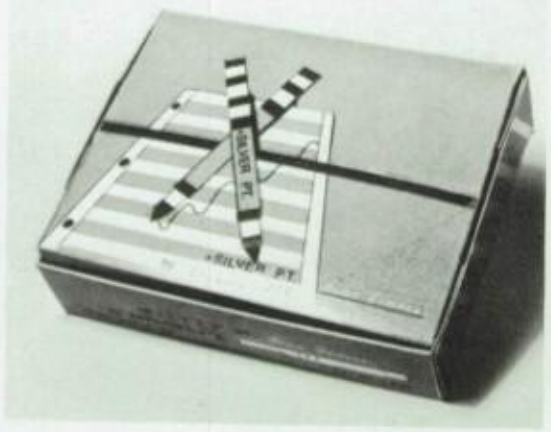
Jeannette F. Ortiz



Carol B. Bowman

Randi G. Ellenport

Nadeem H. Zaidi



Pamela D. McClary

Fabian W. Diaz

Jeannette F. Ortiz

Anthony Bustamante

Darwin B. Bennett

Jeannette F. Ortiz

Sylvia A. Christides

Ian A. Desdune

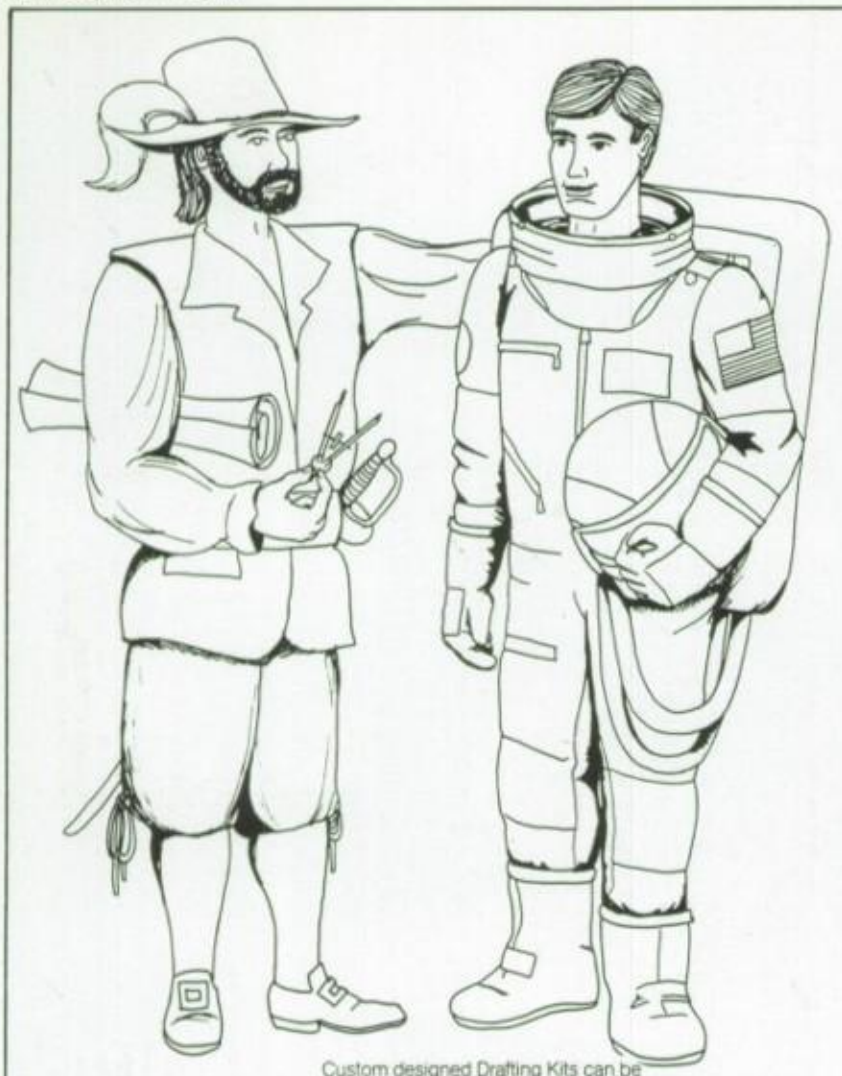
Bernice E. Steckler

Advertising Concept & Design

Finding clever ways to serve advertising clients is as essential to our national economy, as it is to the production of this book. When style, wisdom, wit and craftsmanship are effectively teamed, persuasive messages are bound to stimulate the flow of cash . . .

Thomas F. Naegele
Teacher of the Art of Advertising

Christopher I. Glynn



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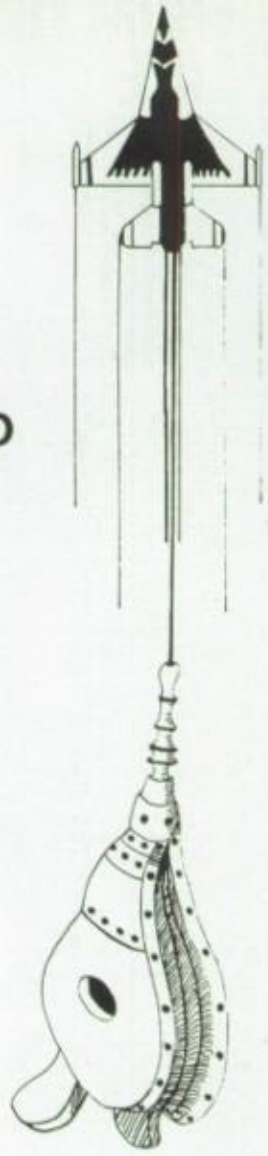
marsmatic 7

STAEDTLER | M

Nicole N. Spadave



quantum leap

For over 300 years the name of STAEDTLER has been synonymous with fine quality writing and drawing implements. MARS Drawing Pencils and Leads are considered the standard of excellence in drafting rooms throughout the world.

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Reinaldo Colon

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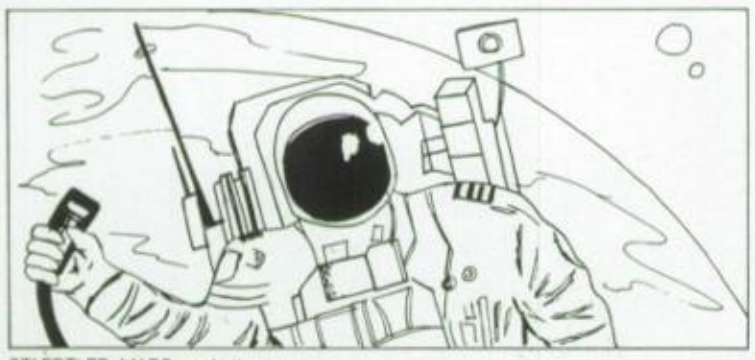

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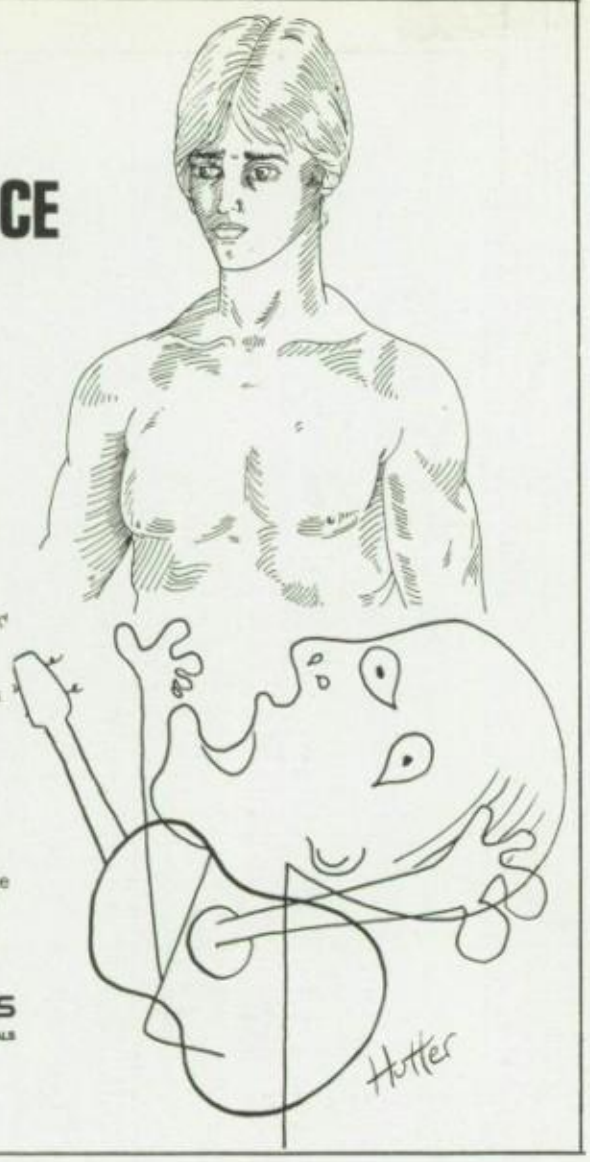
Pamela B.

Brian Hutter

FROM THE LATE RENAISSANCE TO THE EARLY SPACE AGE



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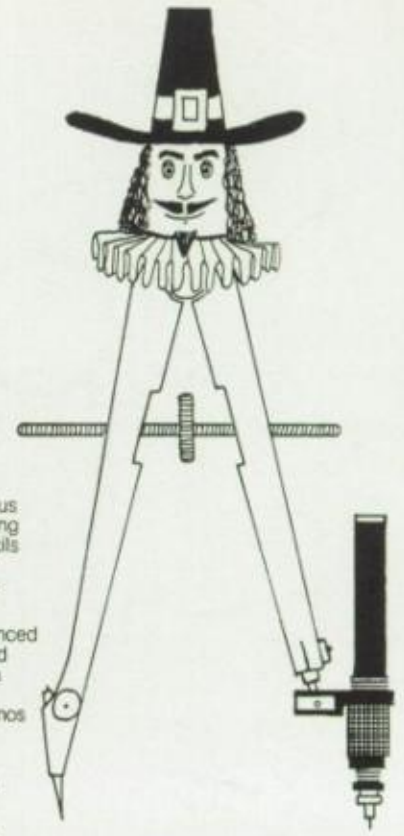
MANUFACTURERS OF DRAFTING AND WRITING MATERIALS

Denise Garcia



THROUGH THREE CENTURIES

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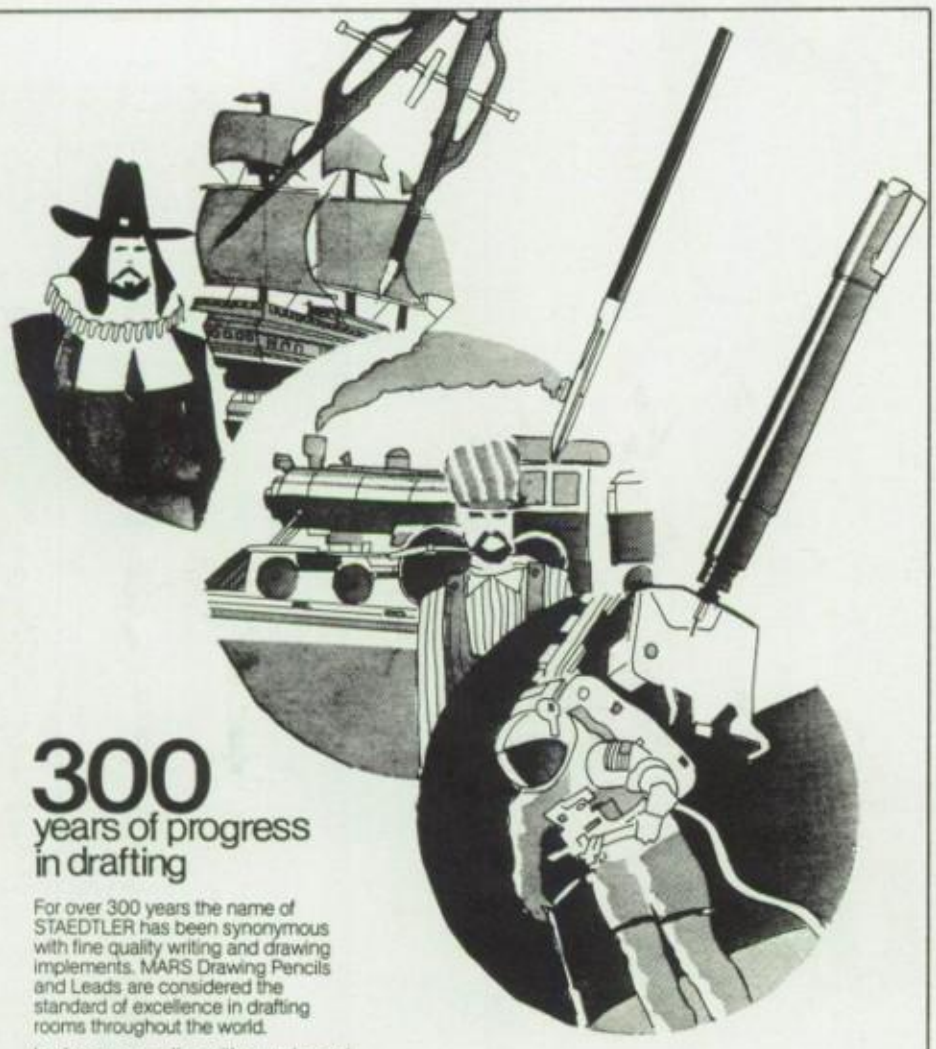

300 years of progress in drafting

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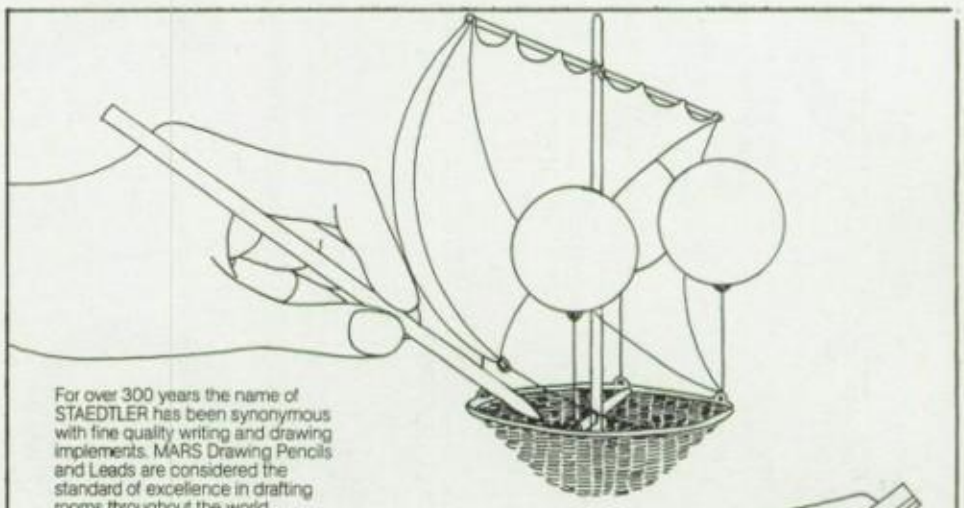
Jose L. Cabezas



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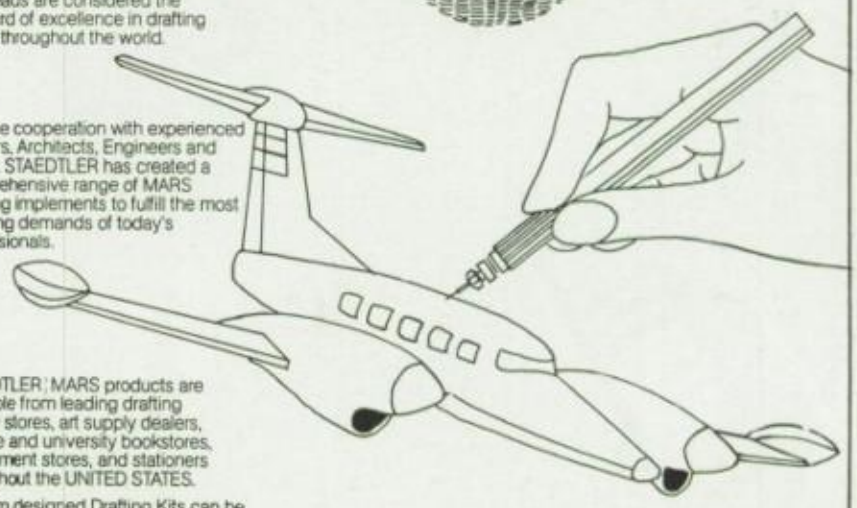

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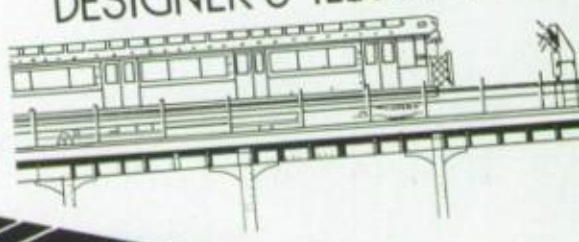
KAREEM S ROBINSON
4051 MURDOCK AVE
BRONX, N.Y. 10466
GRAPHIC DESIGNER & ILLUSTRATOR



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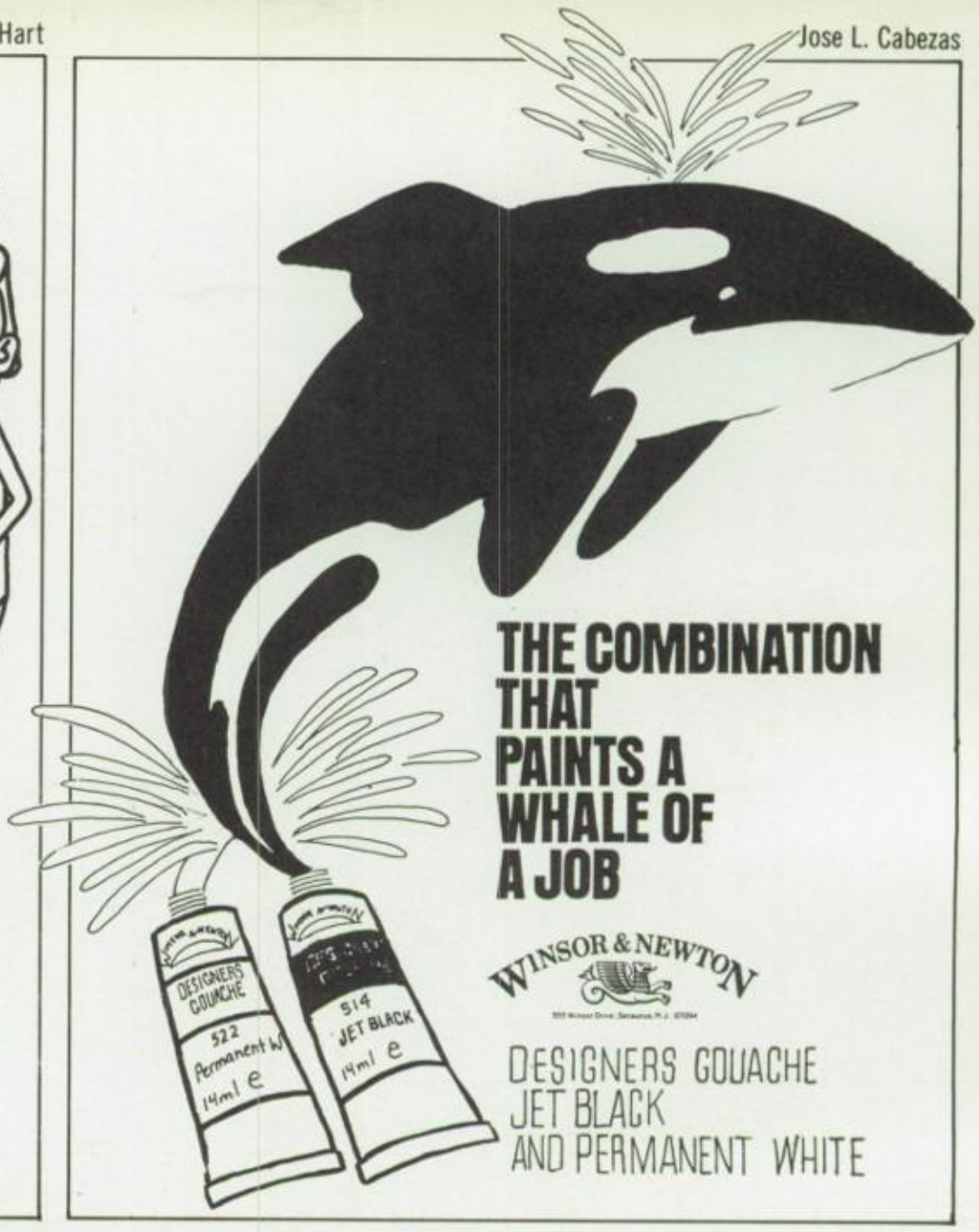
WINSOR & NEWTON

Jose L. Cabezas



THE COMBINATION THAT PAINTS A WHALE OF A JOB

WINSOR & NEWTON

DESIGNERS GOUACHE
JET BLACK
AND PERMANENT WHITE

It takes two to Tango

WINSOR & NEWTON – DESIGNERS GOUACHE
JET BLACK – PERMANENT WHITE

WINSOR & NEWTON

THE PROFESSIONALS' CHOICE: DESIGNERS GOUACHE PERMANENT WHITE & JET BLACK

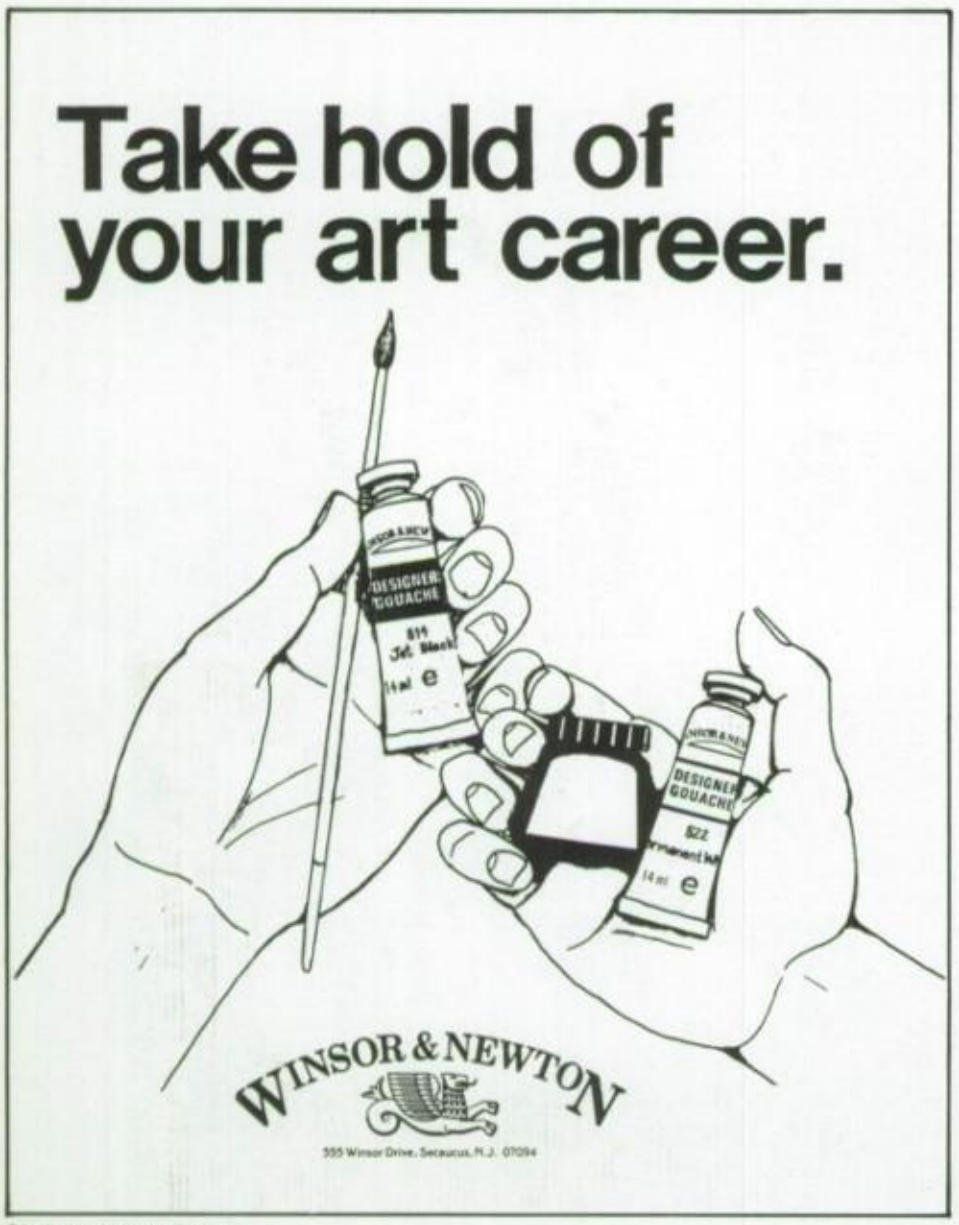
WINSOR & NEWTON

Stacy A. Novack

Lynn Ann McCarthy

Reinaldo Colon

Edward Tricomi



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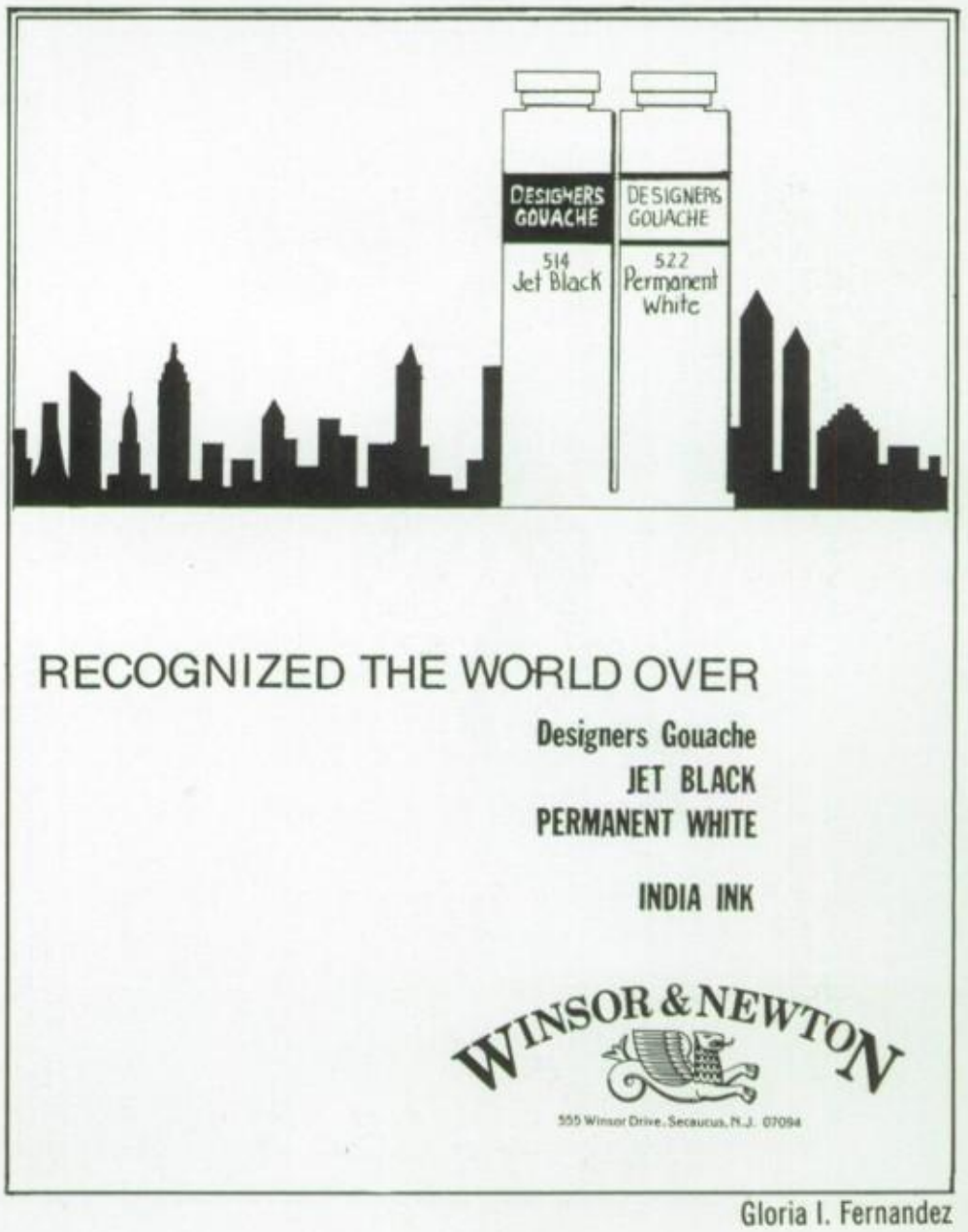
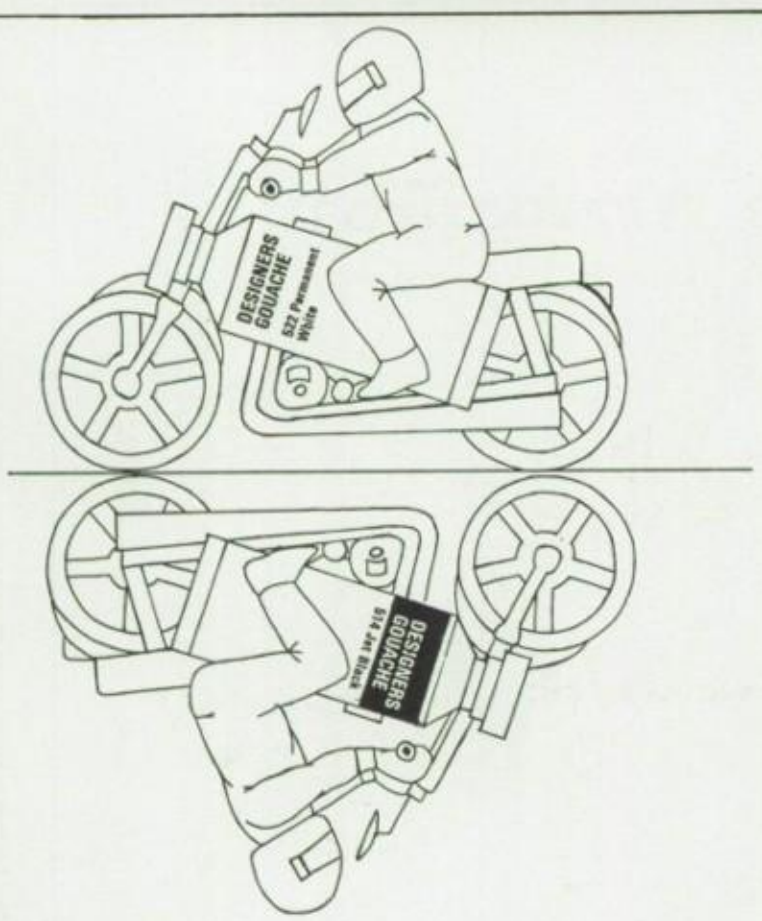


Gloria I. Fernandez

n W. Freeman

Donna Irvin



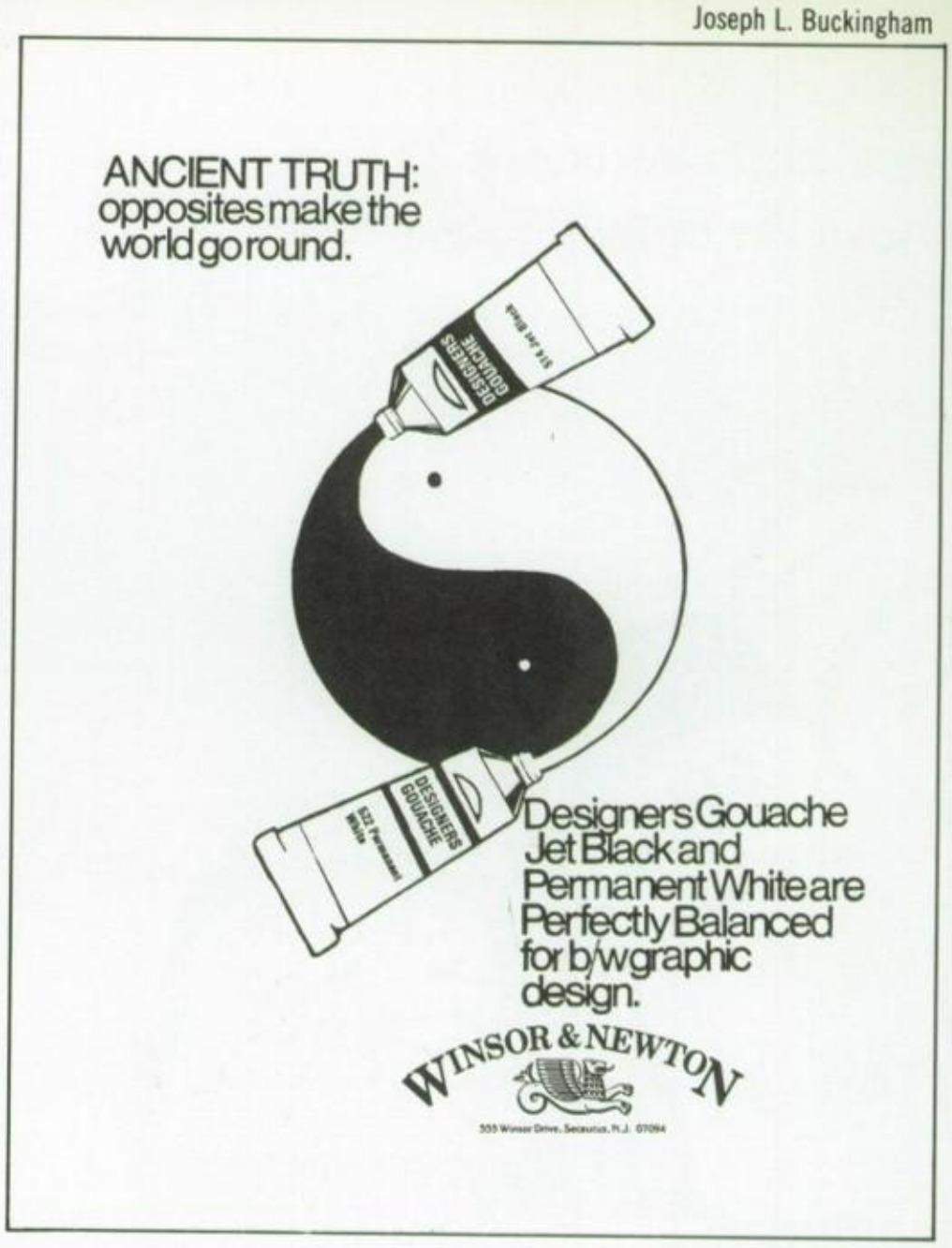
A. Desdune

Wang T.S. Ng

Vicki A. Daskalakis

Hand in Hand
Designers Gouache Jet Black and Permanent White, W&N's Indian Ink and a W&N fine brush...
DESIGNERS GOUACHE
Indispensible for black and white studio work from
WINSOR & NEWTON
555 Winsor Drive, Secaucus, N.J. 07094

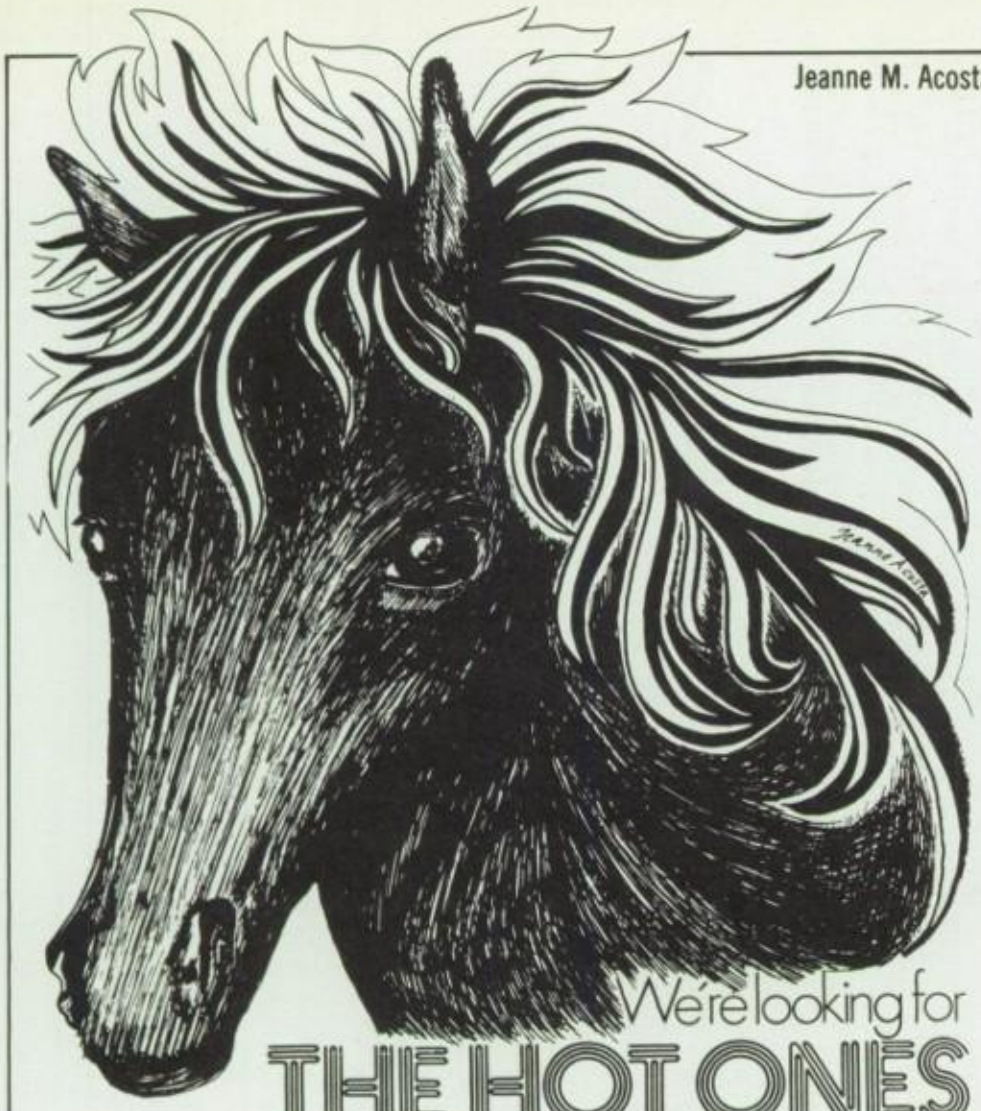
Joseph L. Buckingham


ANCIENT TRUTH: opposites make the world go round.
DESIGNERS GOUACHE
Designers Gouache Jet Black and Permanent White are Perfectly Balanced for b/w graphic design.
WINSOR & NEWTON
555 Winsor Drive, Secaucus, N.J. 07094

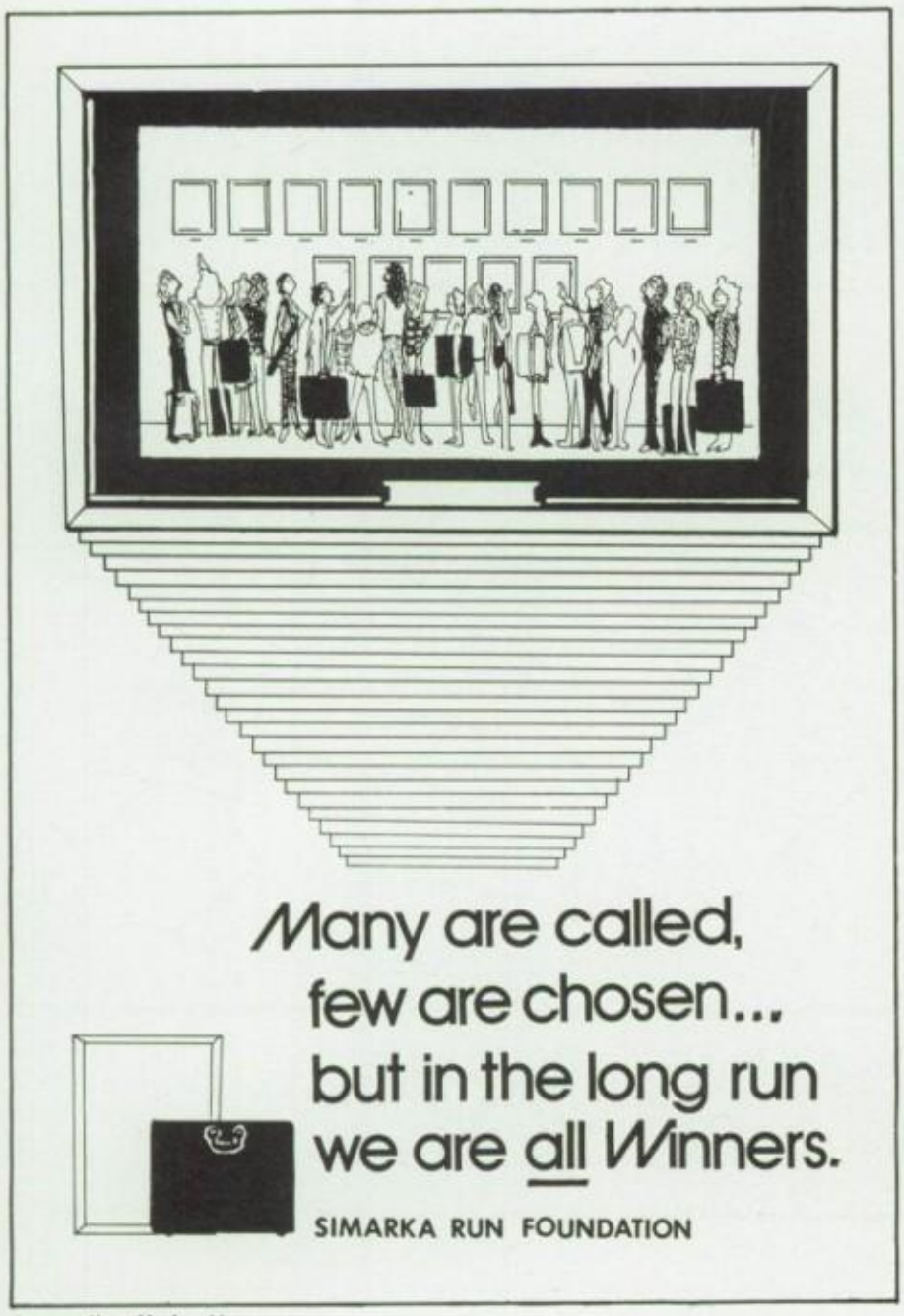
Kim A. Behnken

Dawn E. Wild

Jeanne M. Acosta



Sylvia A. Christides



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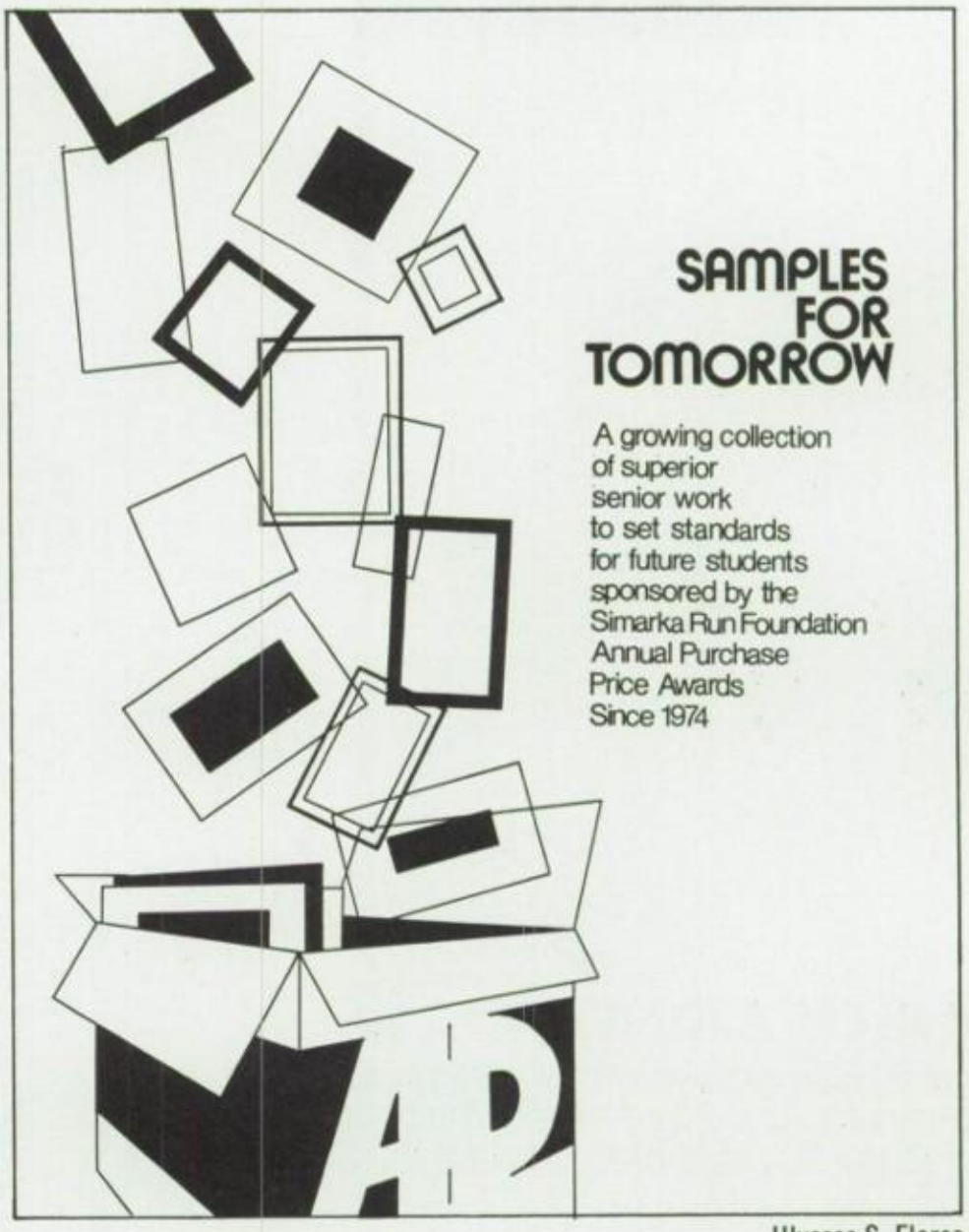


Ulysses S. Flores

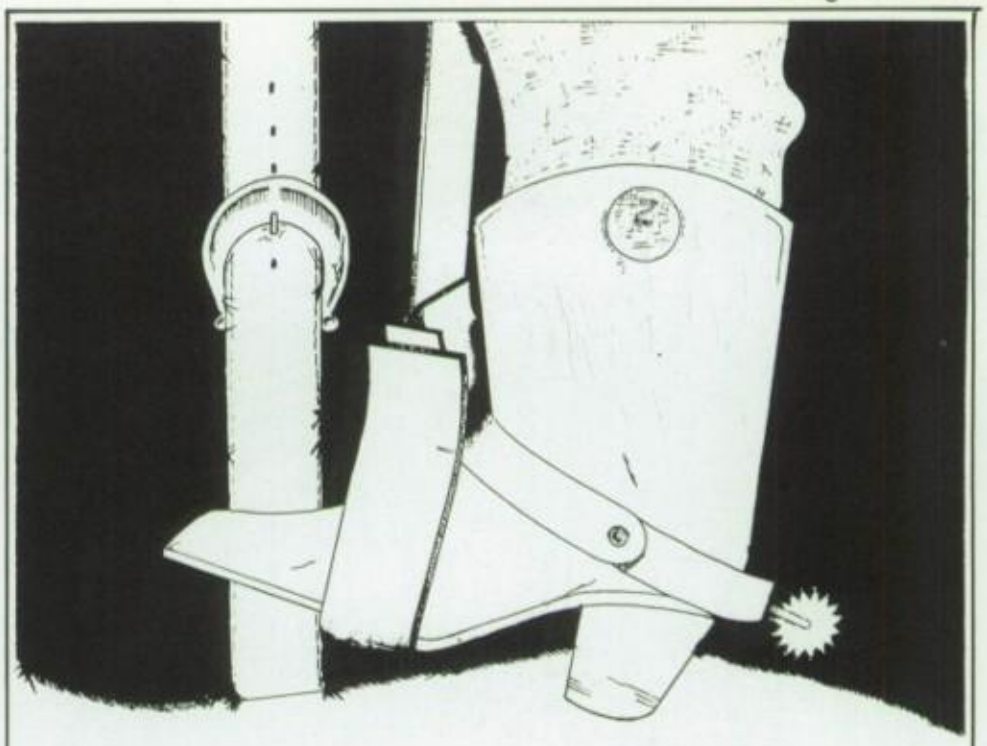
Frederic M. Uson

YEAR AFTER YEAR

THE SIMARKA RUN FOUNDATION

PROVIDES FUNDS FOR THE PURCHASE OF THE BEST PORTFOLIO ART TO BE ADDED TO THE GROWING PERMANENT COLLECTION LINING THE CORRIDORS OF THE HIGH SCHOOL OF ART AND DESIGN

George J. Zwierko



A LEG UP ON SUCCESS

Each year the Simarka Run Foundation provides funds for the purchase of the best piece of senior portfolio art to be added to the growing permanent collection lining corridors and the isles of Leslie Auditorium of the High School of Art and Design. 1985 marks the 12th year of this proud tradition.

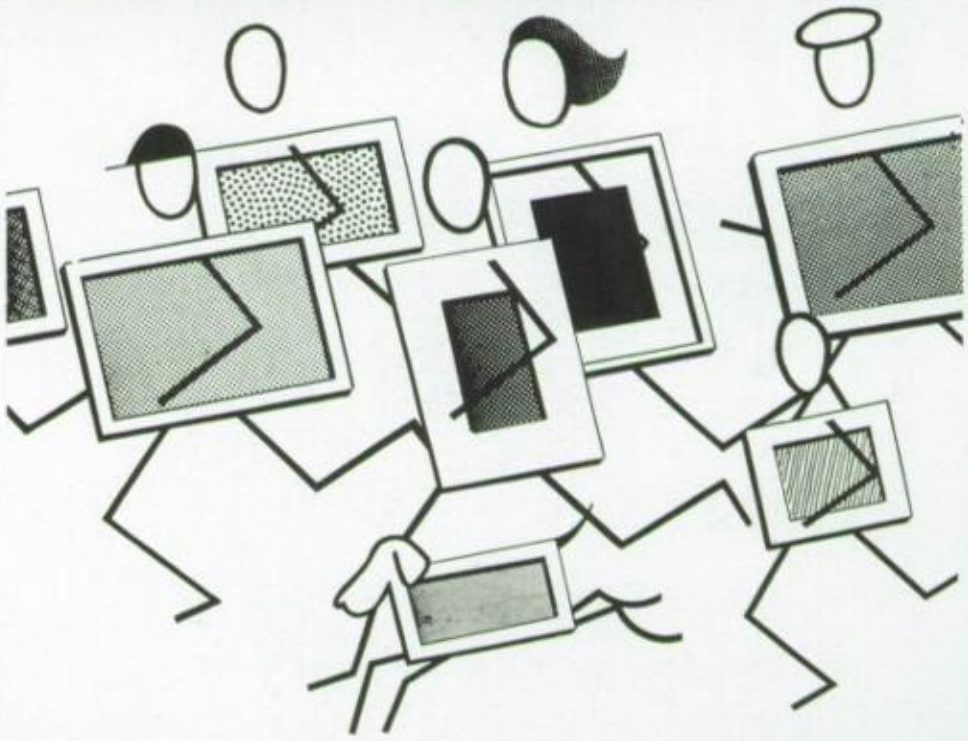
THE SIMARKA RUN FOUNDATION

ONE OF A KIND

Every year the Simarka Run Foundation looks for that special breed of artist whose work stands out above the crowd and will set an example for all the rest. Simarka Run Foundation provides funds to purchase and frame for permanent exhibition these rare and special pieces.

William C. Cwiekalo

HERE THEY COME AGAIN...



THE SIMARKA RUN FOUNDATION
PRIZE PURCHASES

Edmund Gonzalez

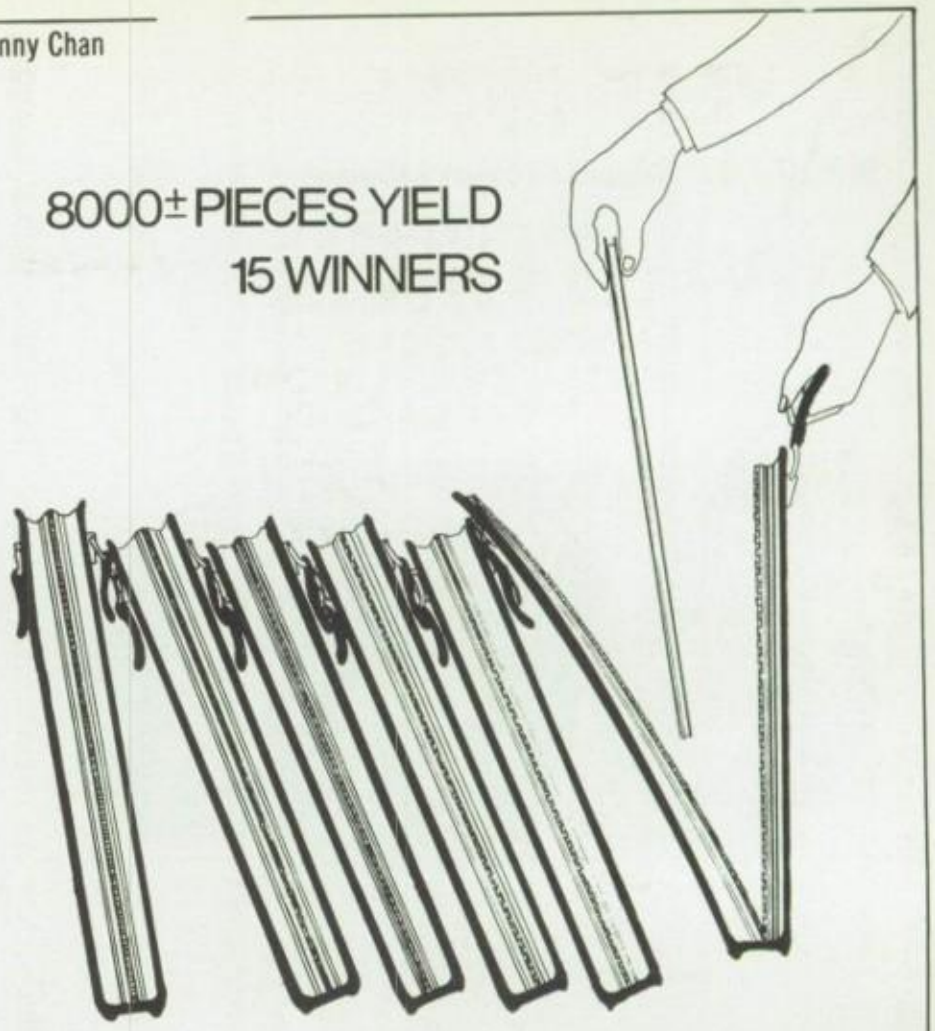
Salvatore Graci

THE SIMARKA RUN FOUNDATION

A KEY TO FUTURE ACHIEVEMENT

Kenny Chan

8000± PIECES YIELD
15 WINNERS



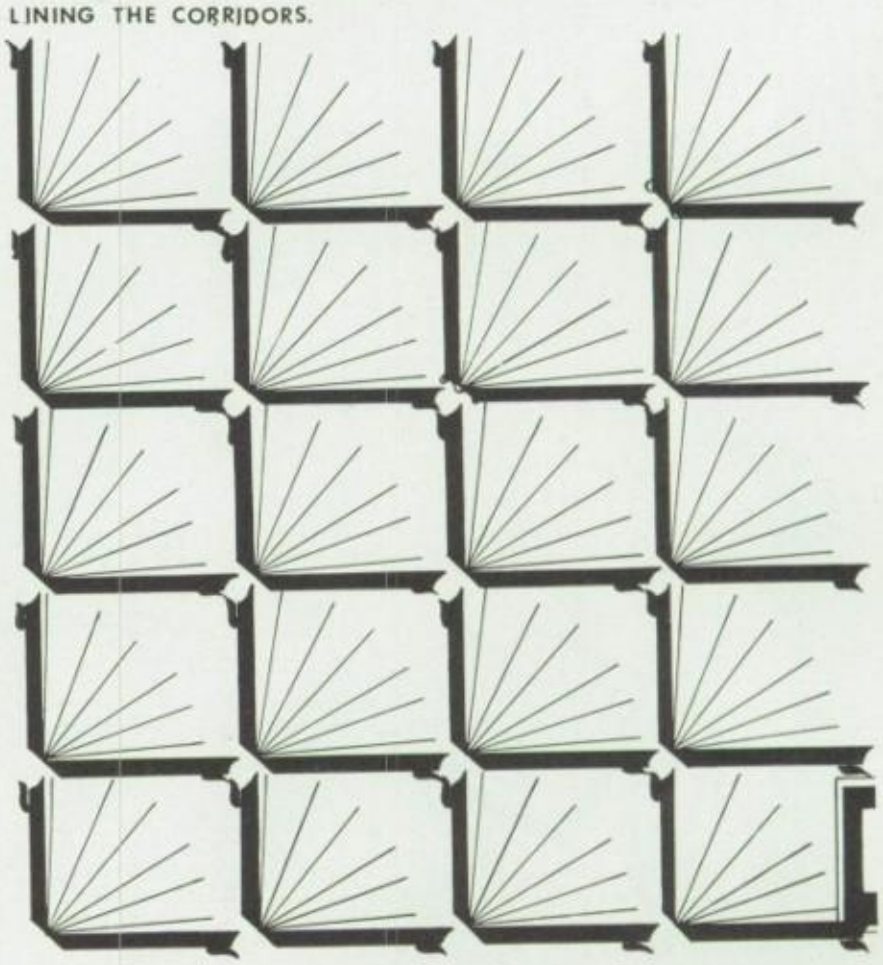
SIMARKA RUN FOUNDATION

Benjamin Franklin had it all figured out in 1776:

It is better to be hung together than to be hung separately. Simarka Run Foundation hangs them together.

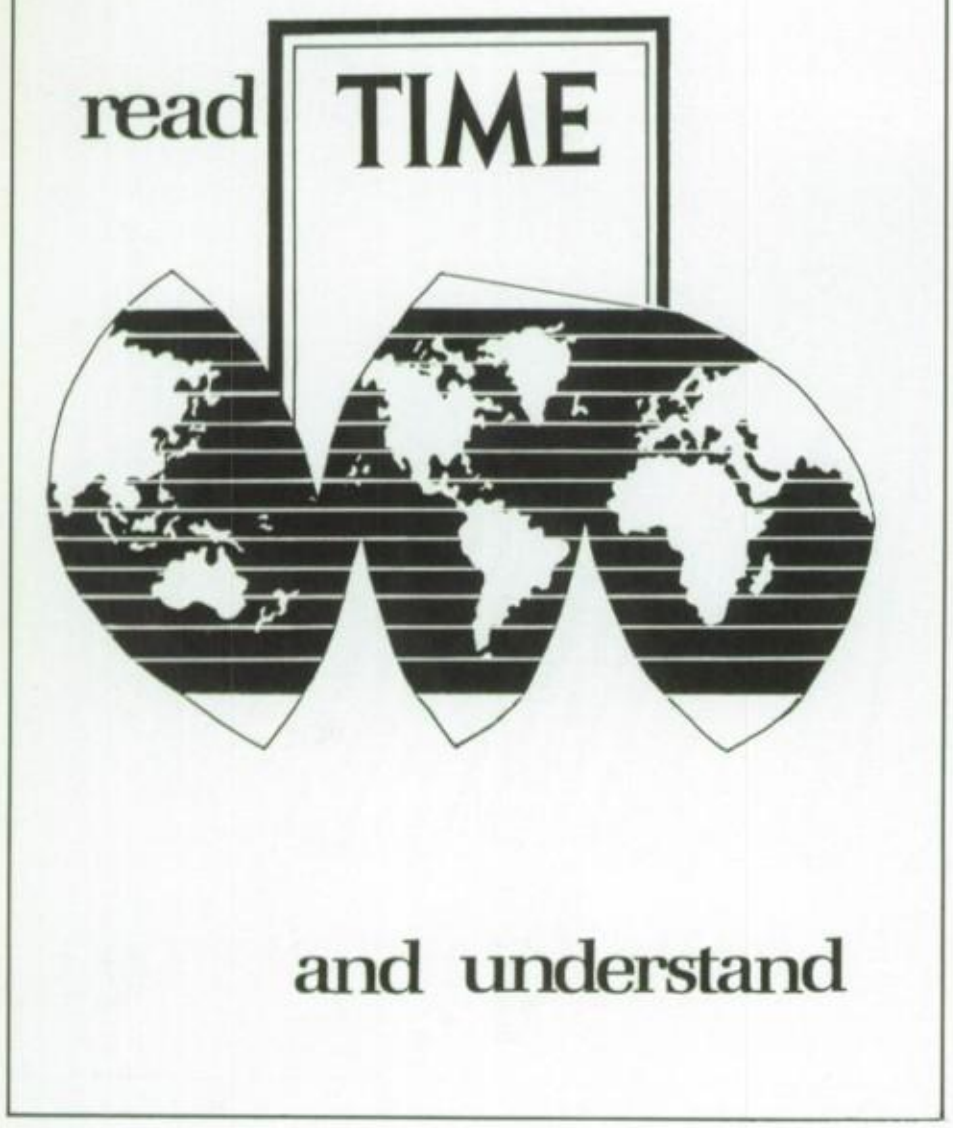
William C. Cwiekalo

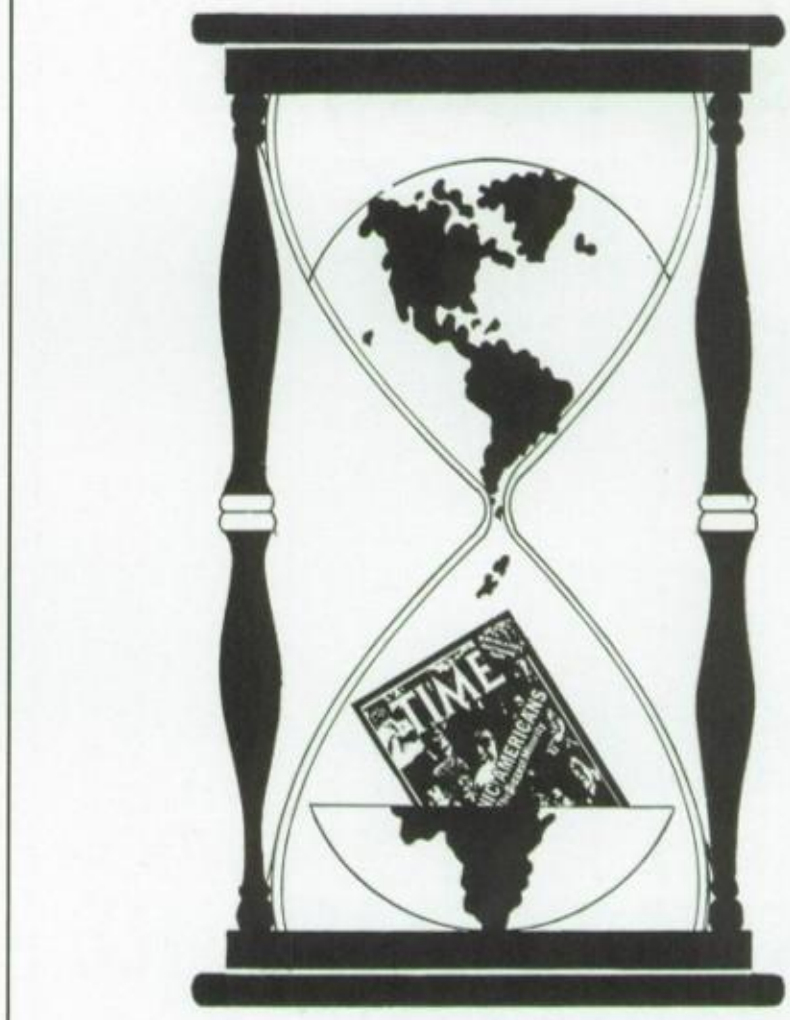
120 EACH YEAR THE SIMARKA RUN FOUNDATION PROVIDES FUNDS FOR THE PURCHASE OF THE BEST PIECE OF SENIOR PORTFOLIO ART TO BE ADDED TO THE GROWING PERMANENT COLLECTION LINING THE CORRIDORS.



SIMARKA RUN FOUNDATION PURCHASE PRIZE AWARDS

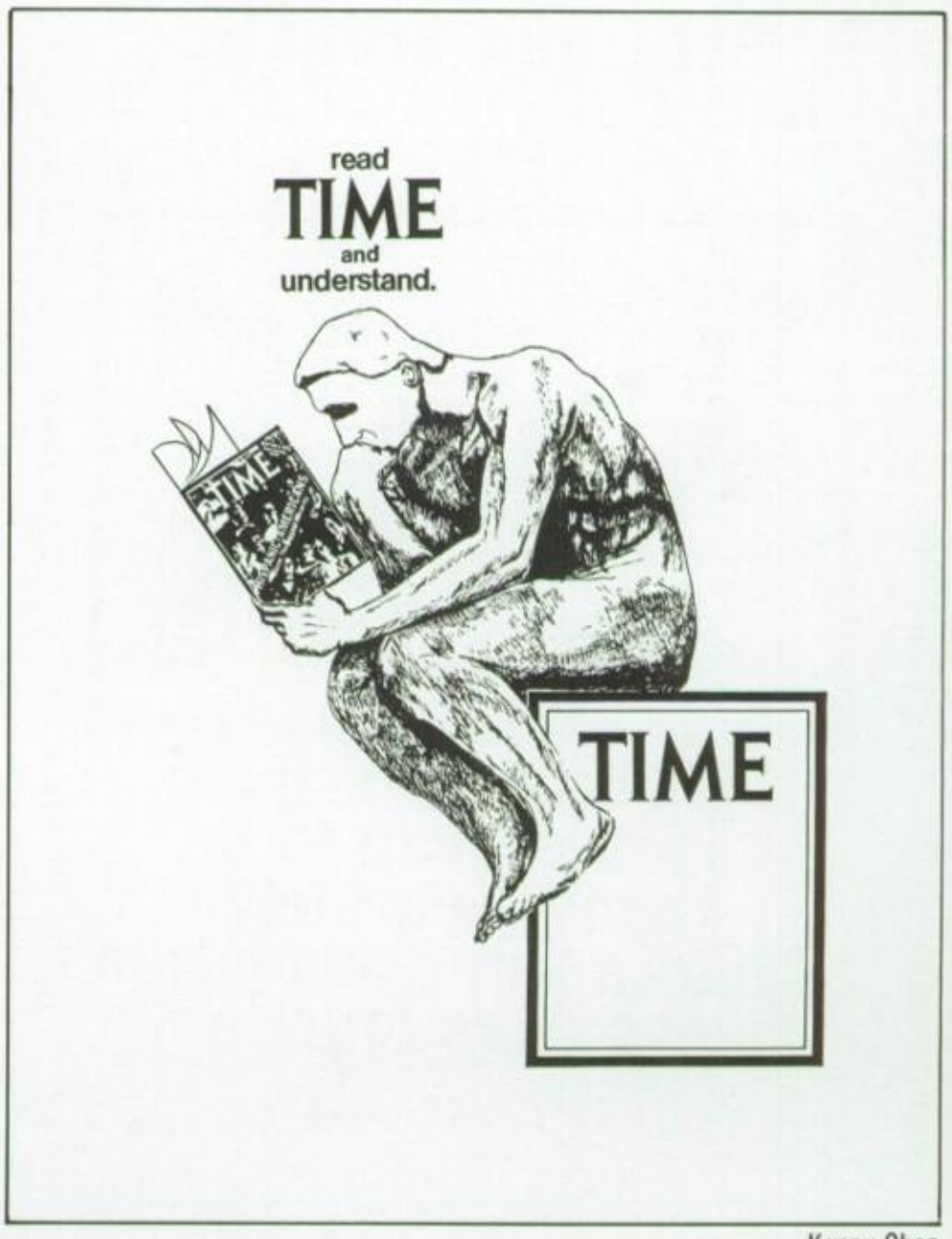
Edmund Gonzalez



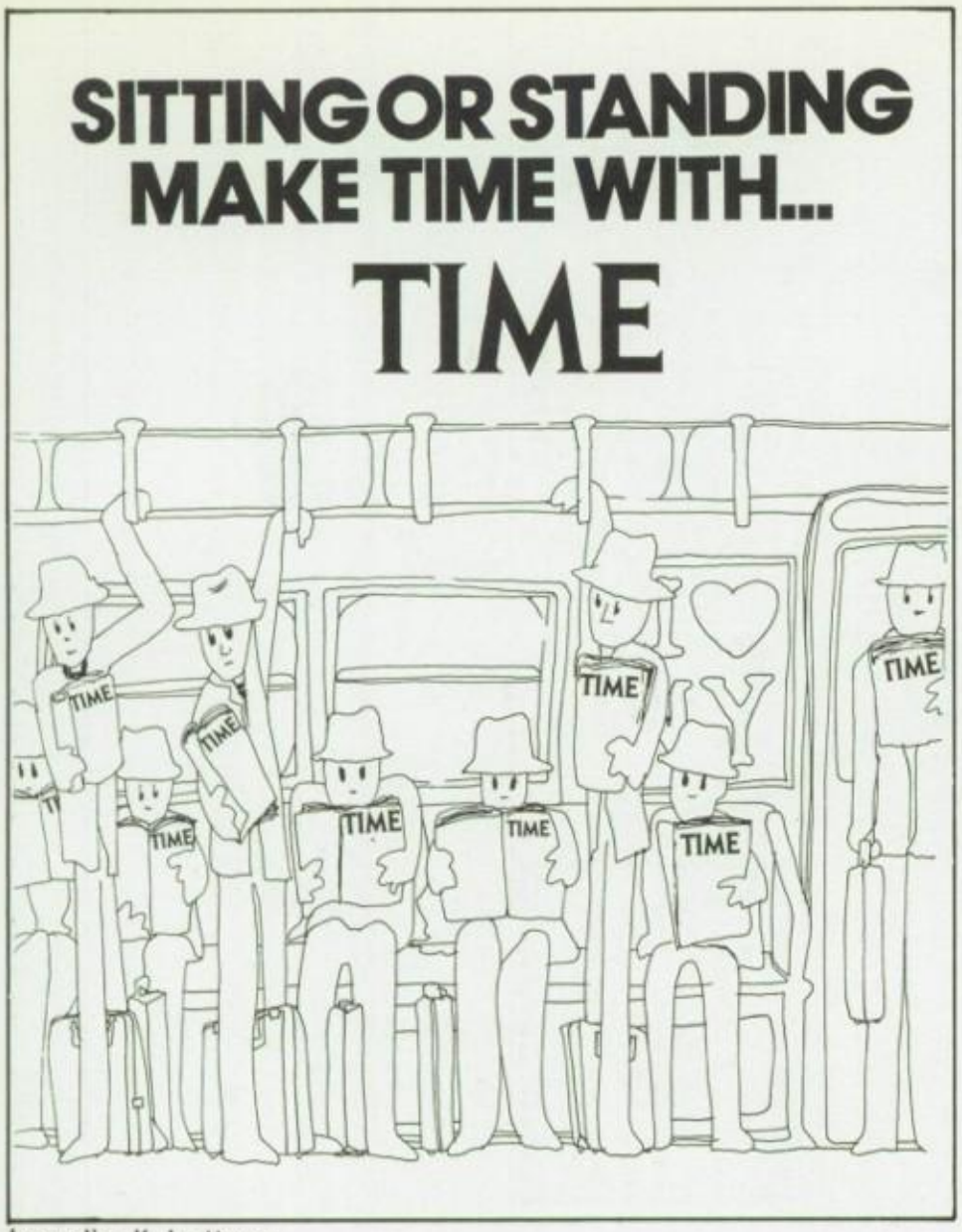


Gloria I. Fernandez

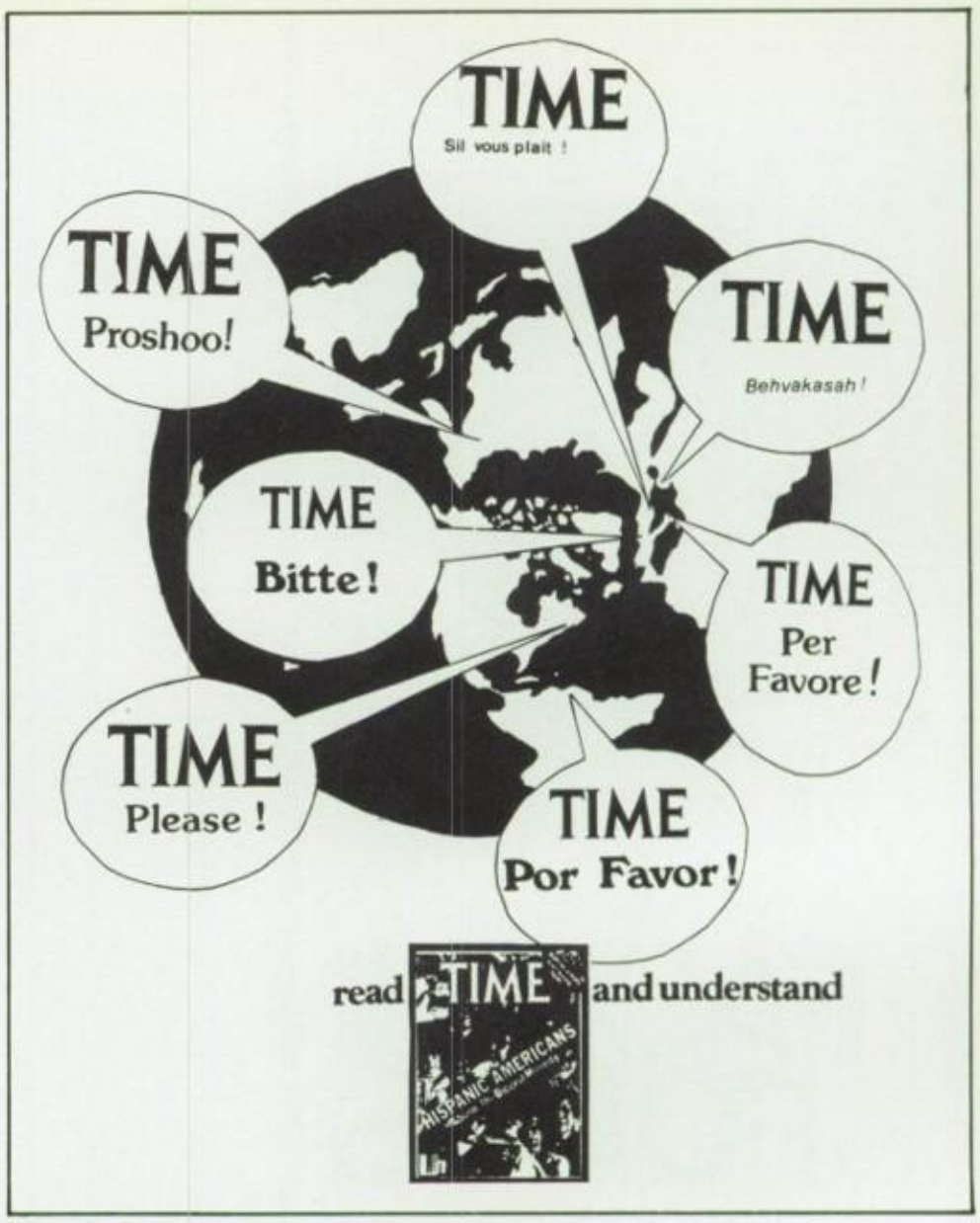
Salvatore Graci



Kenny Chan

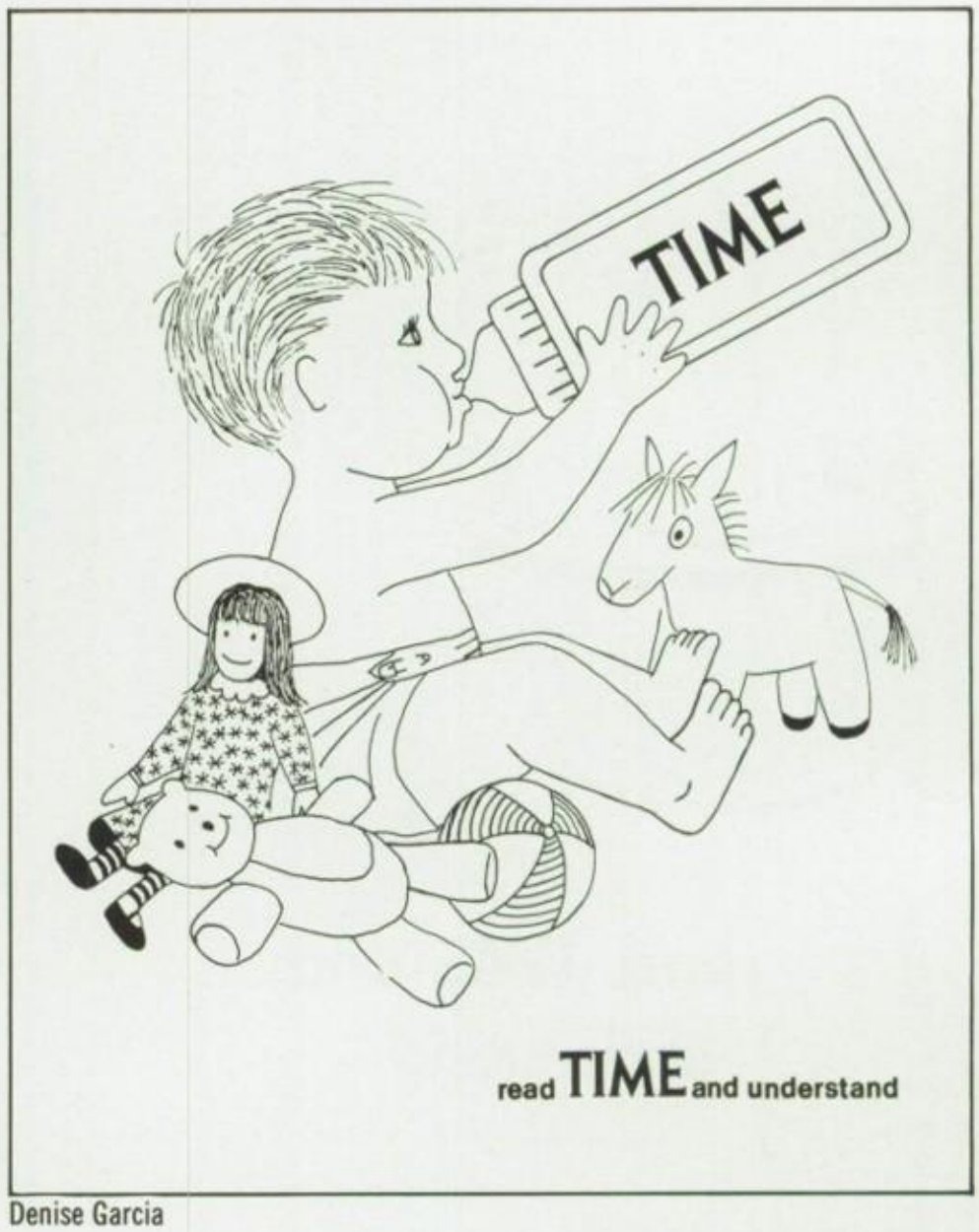


Jacqueline K. Junttonen



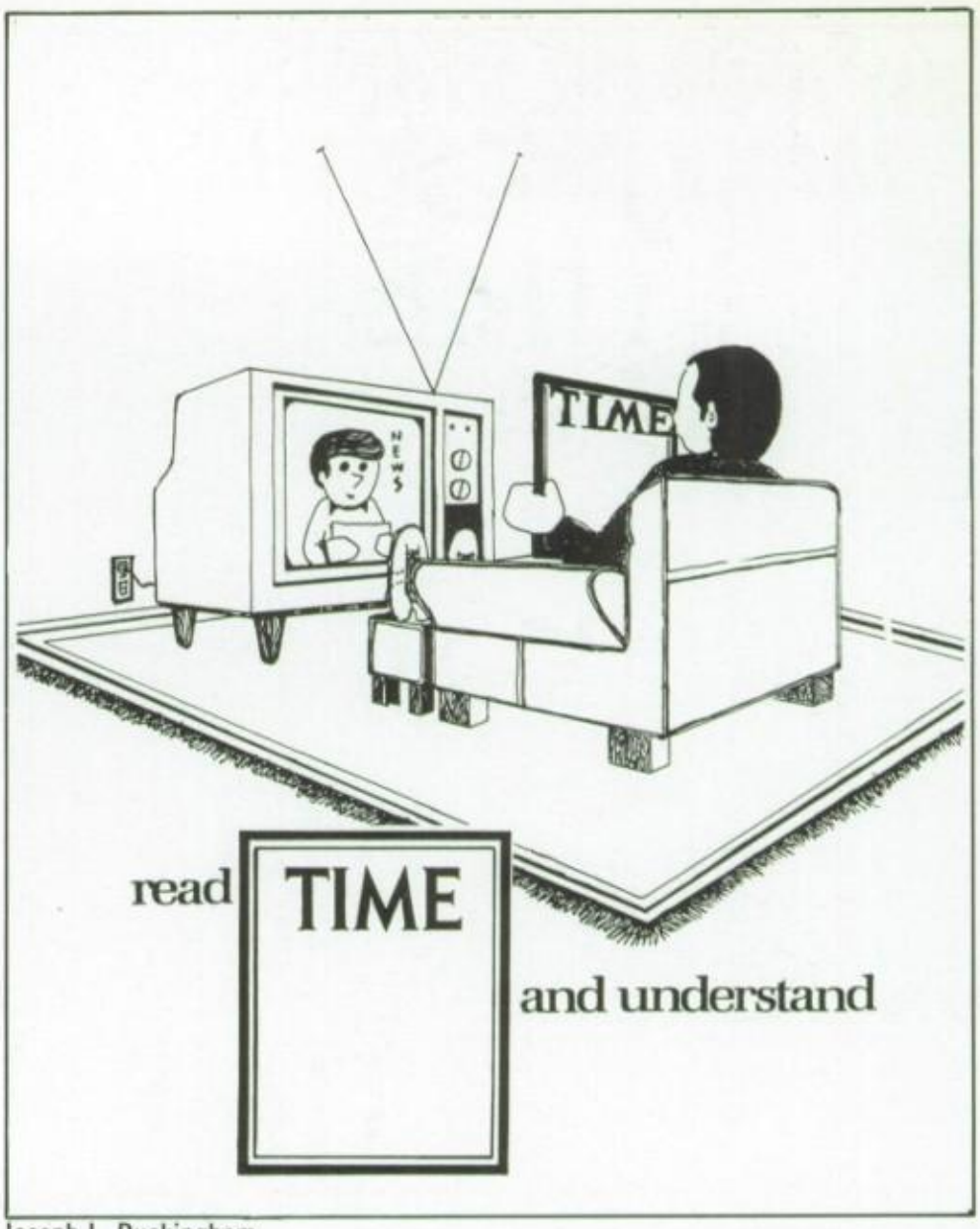
Nicole N. Spadavecchia

Sylvia A. Christides



Denise Garcia

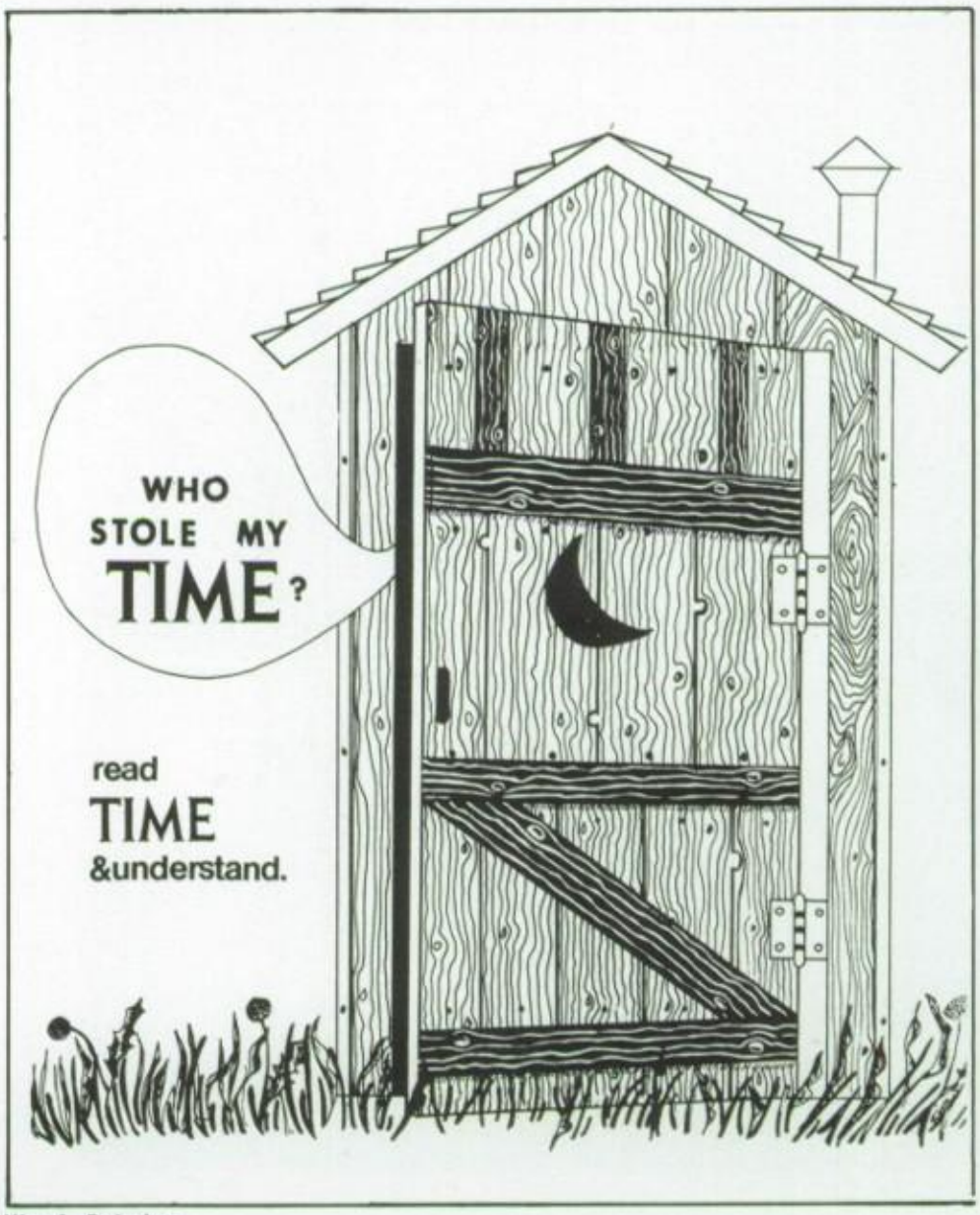
Steven G. Molaro



Joseph L. Buckingham

read TIME and understand

Dawn E. Wild



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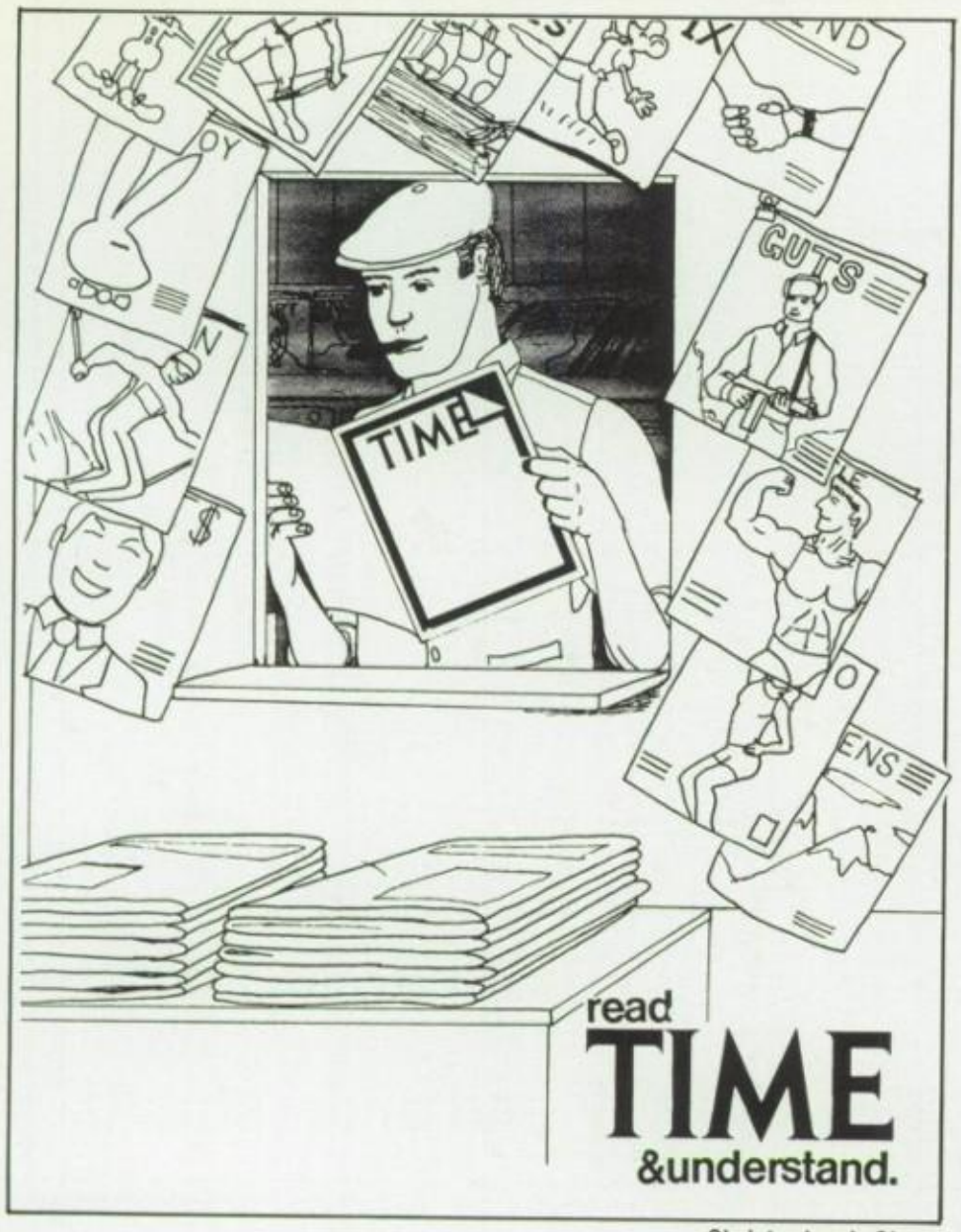
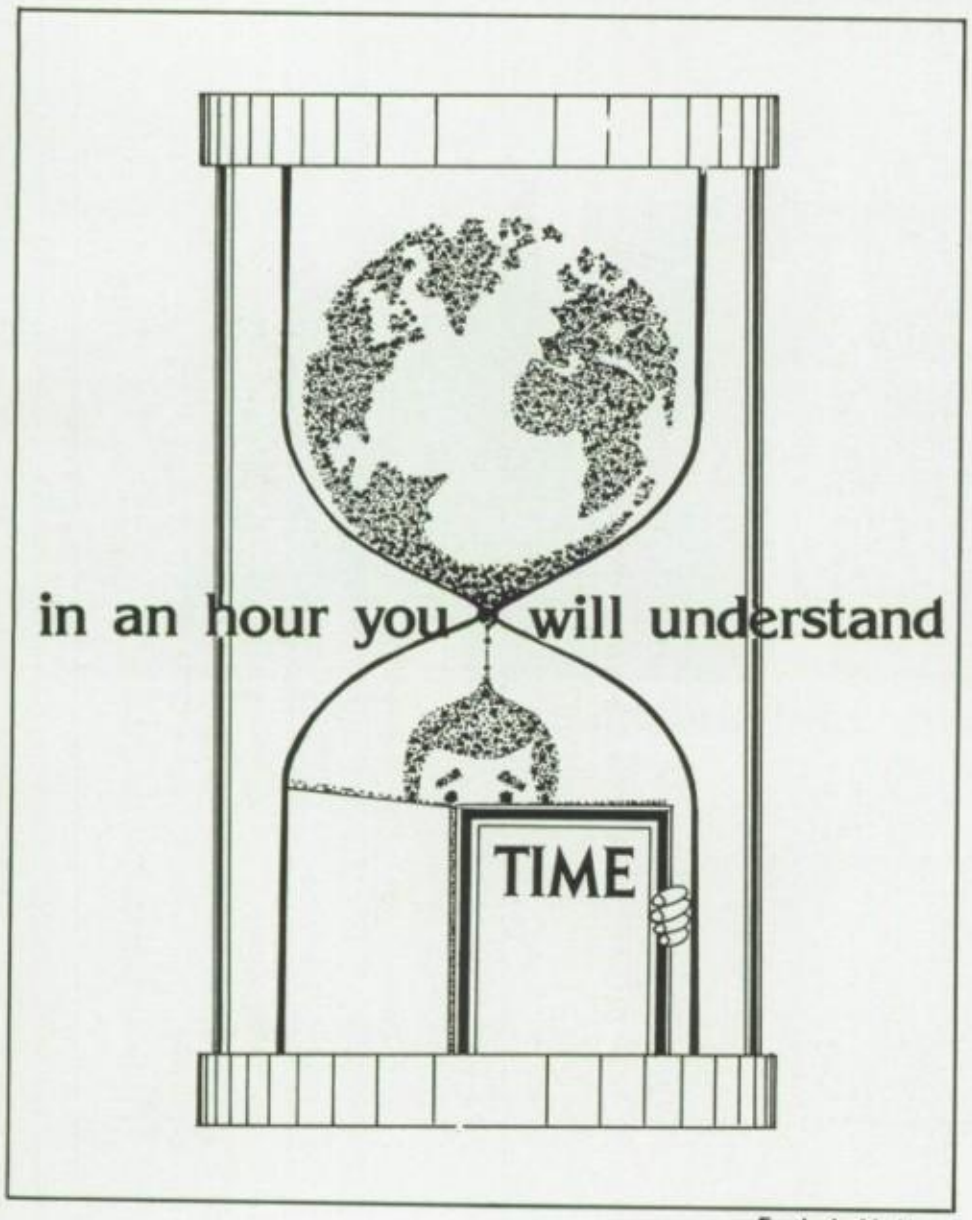
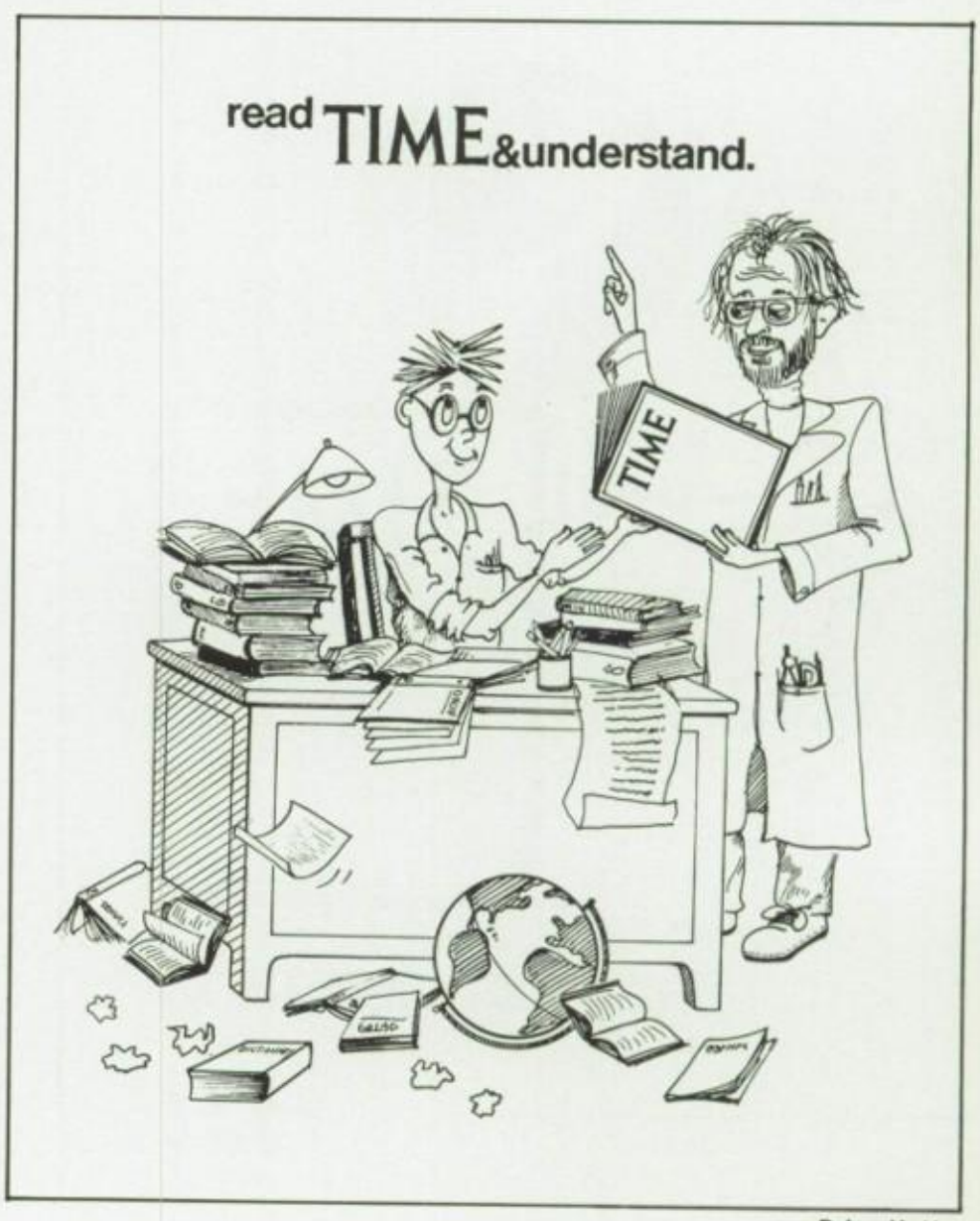


Christopher I. Glynn

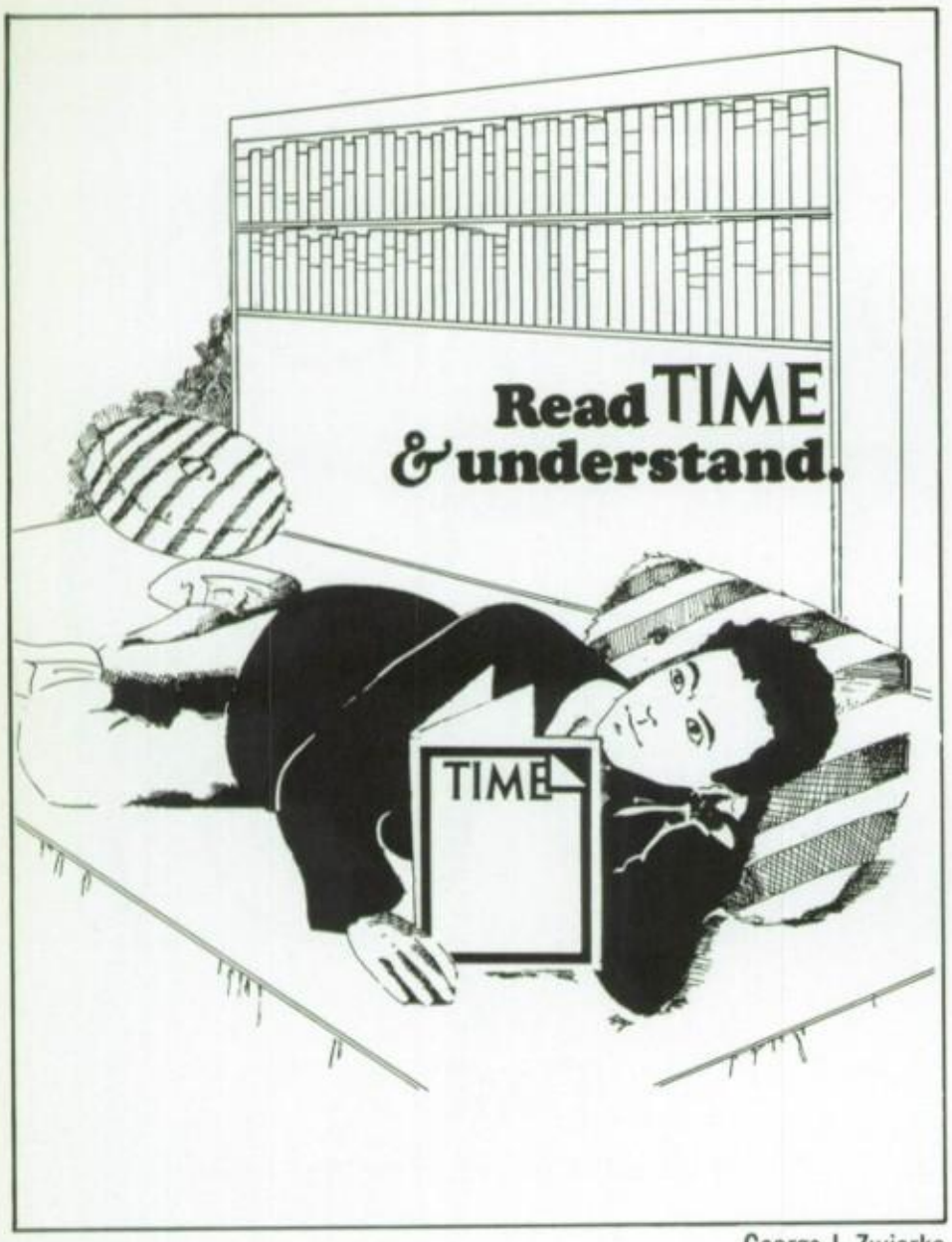
Jeanne M. Acosta



Frederic M. Uson



Brian Hutter



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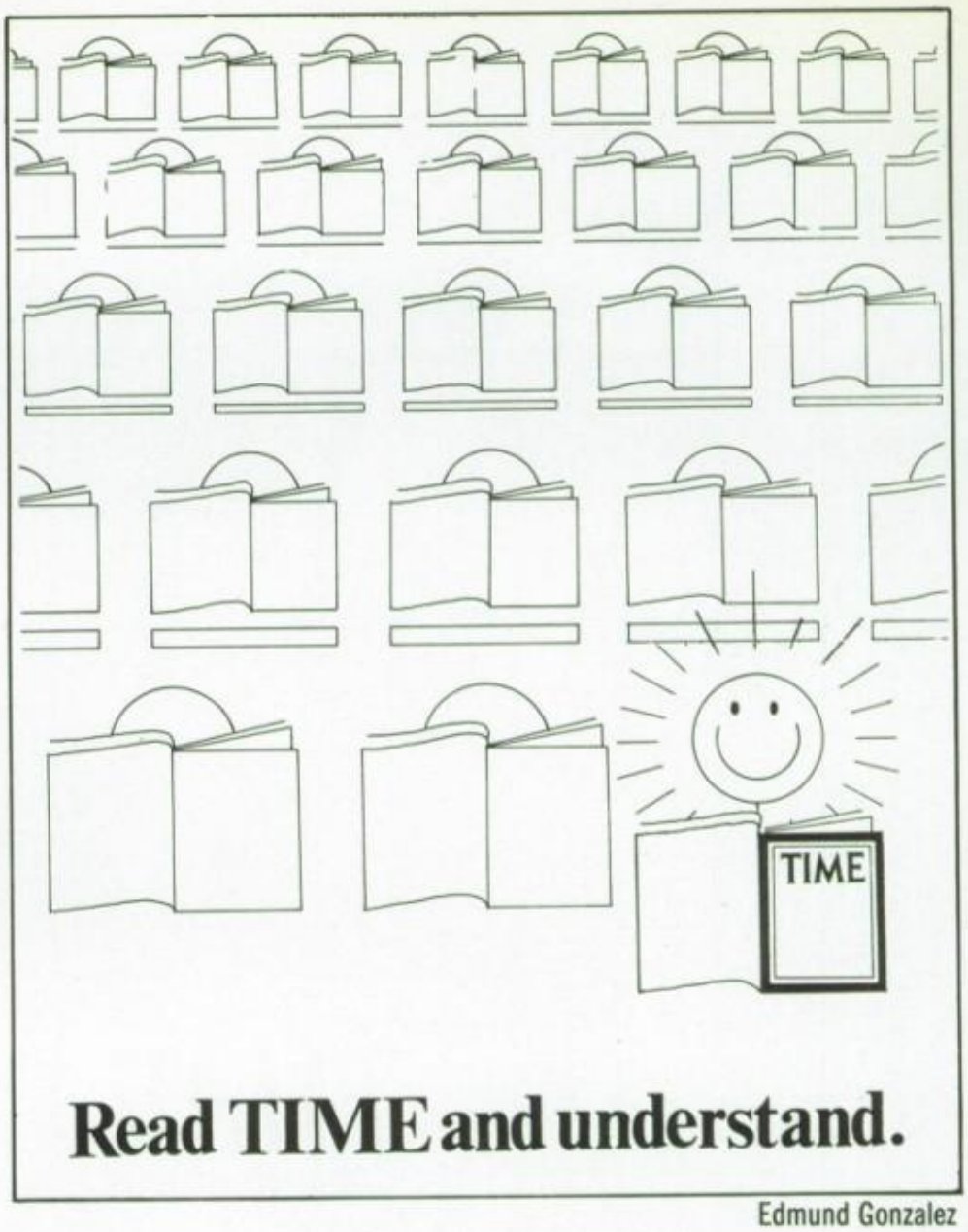

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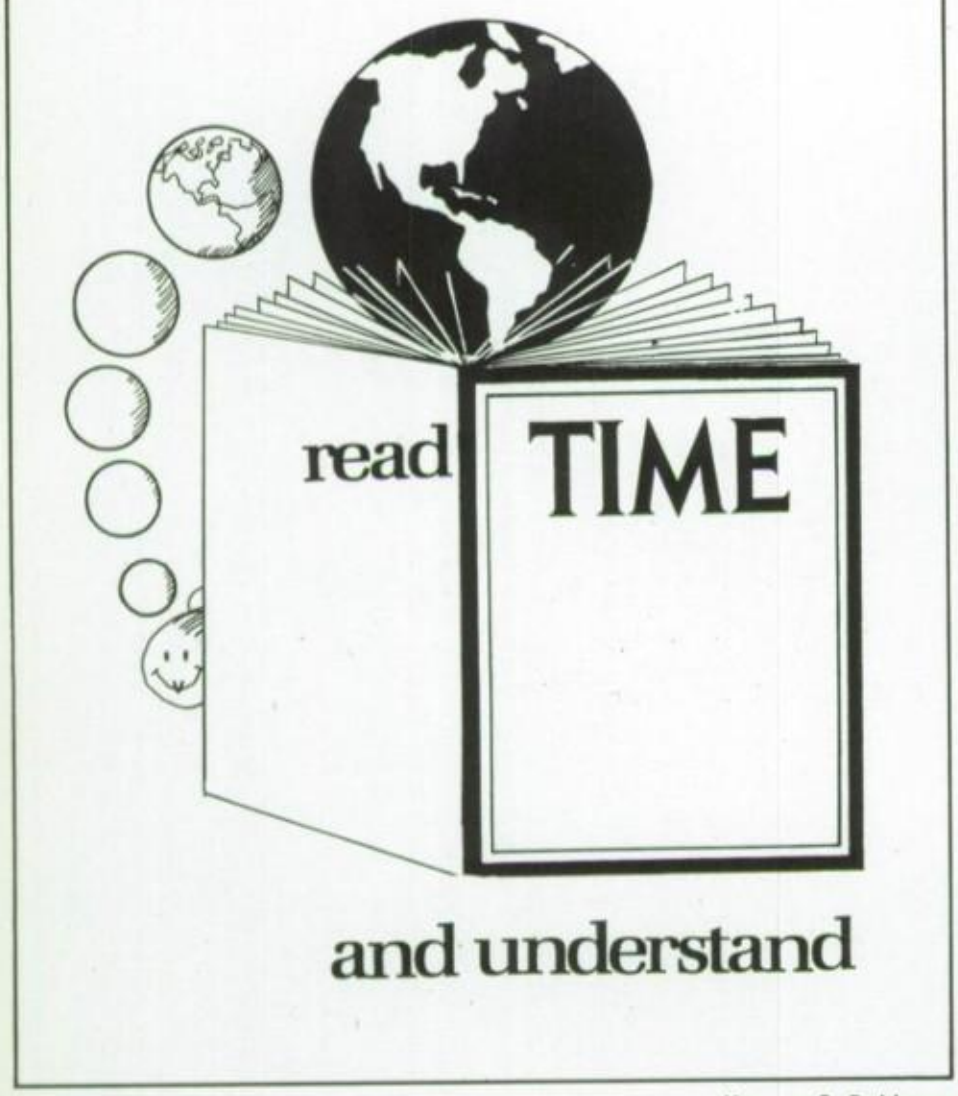
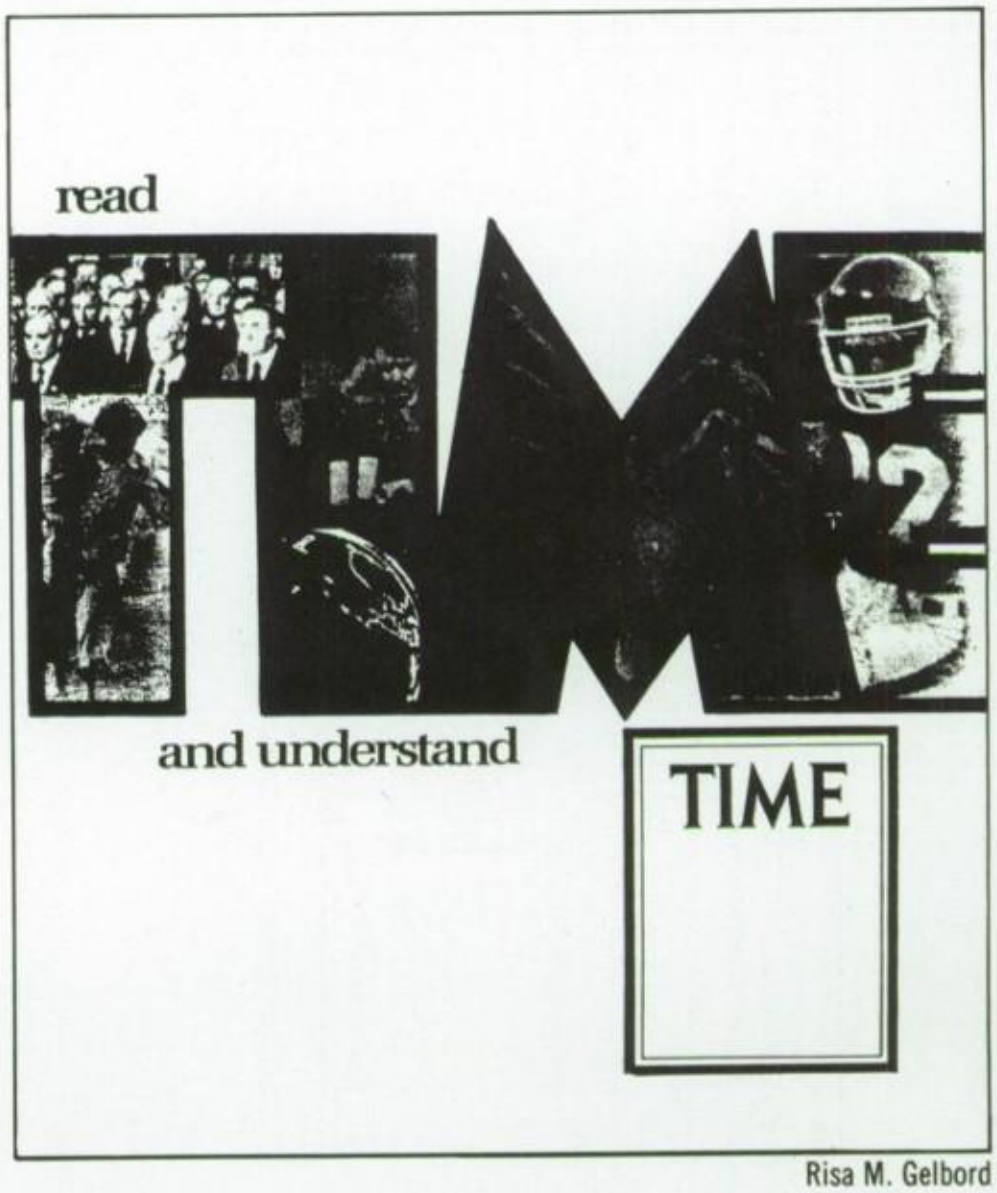


Kareem S. Robinson



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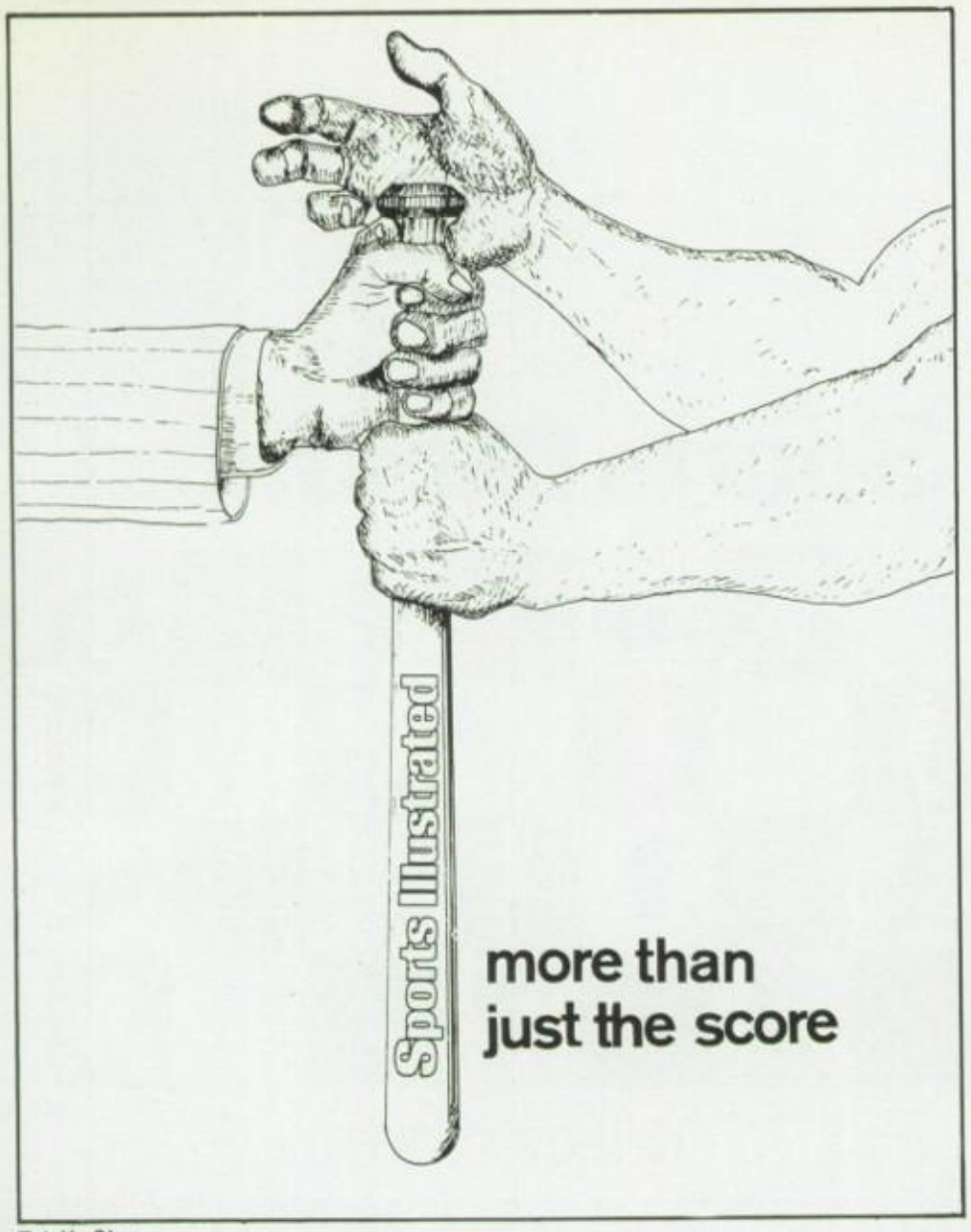
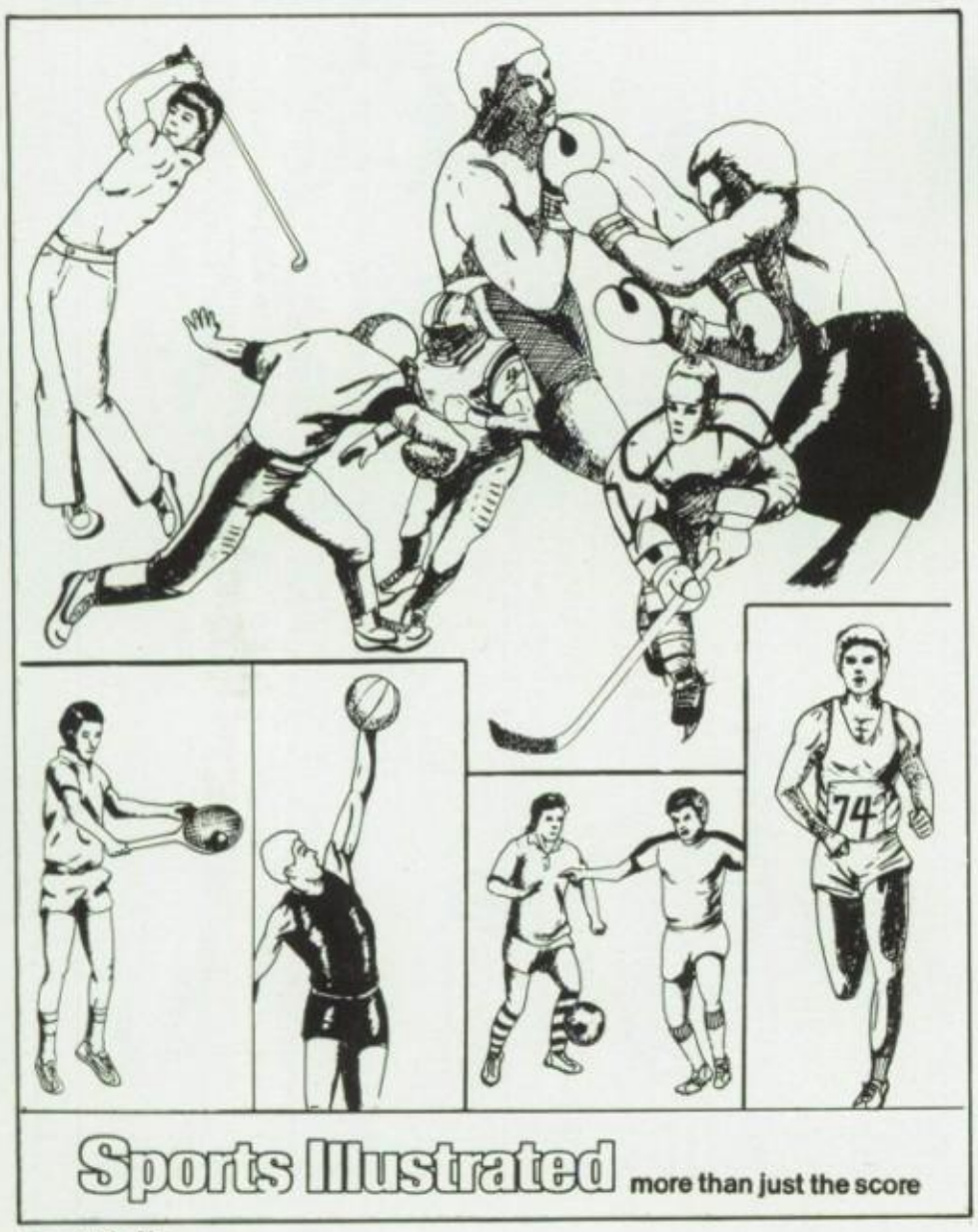


Tat K. Chan

Stacy A. Novack



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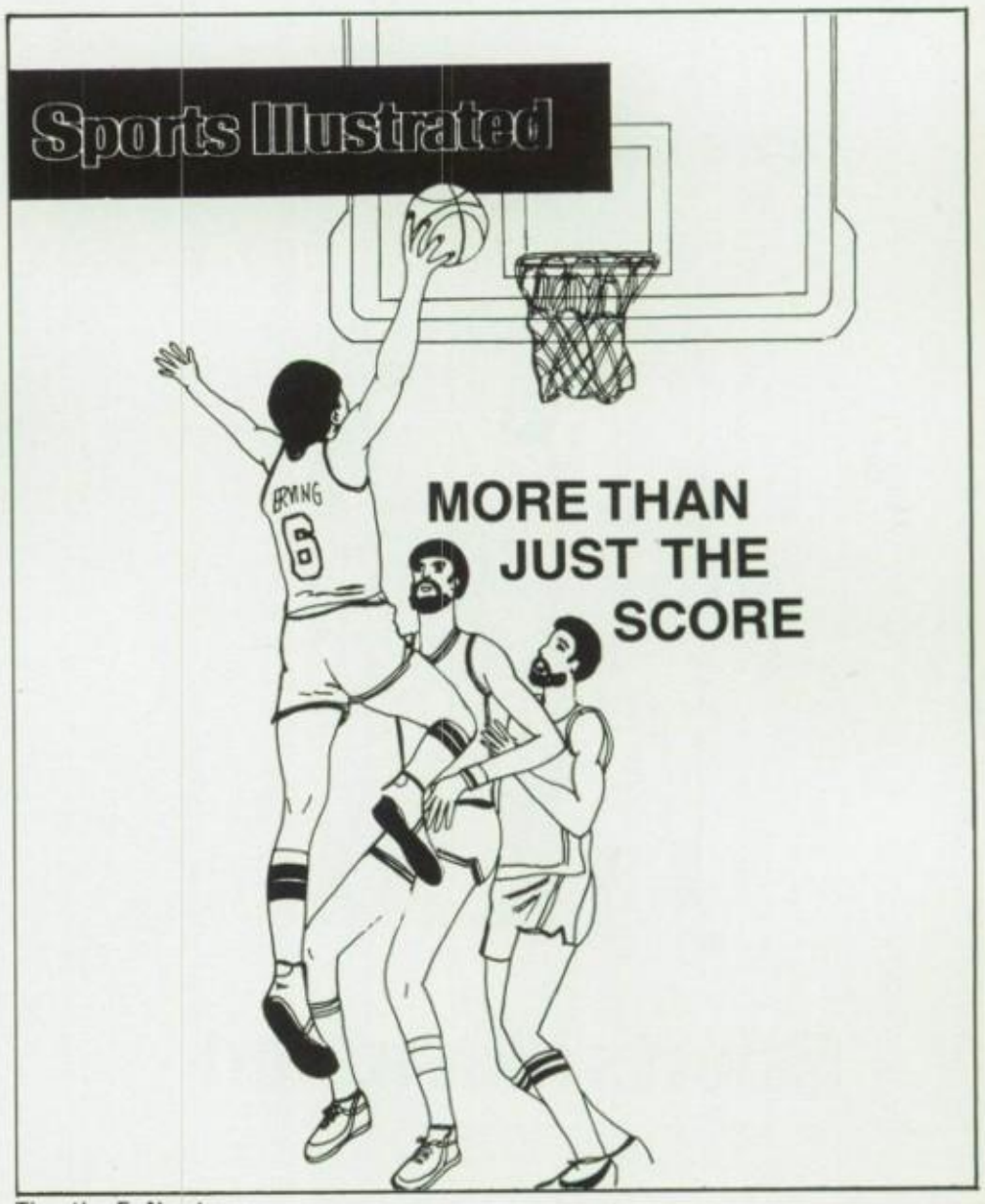

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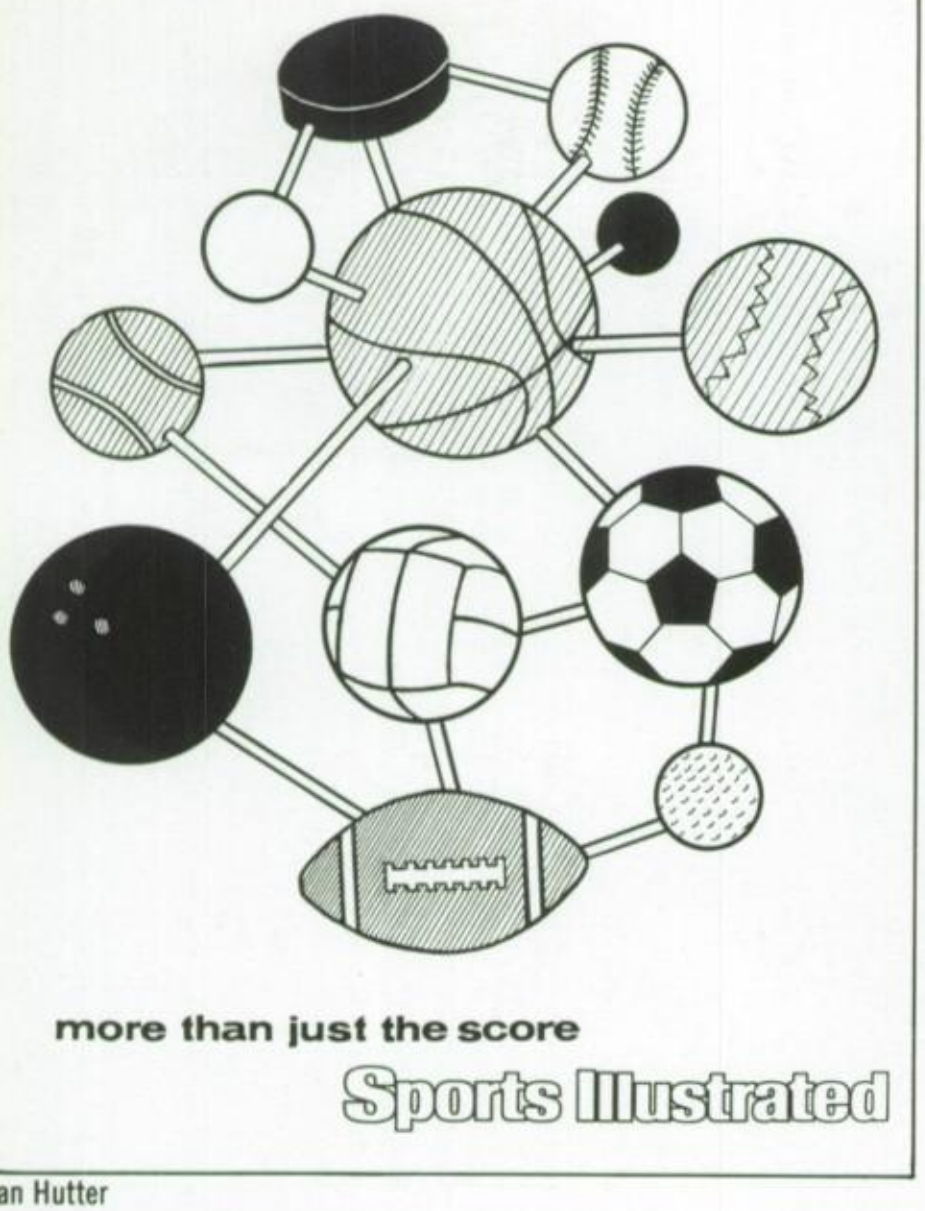

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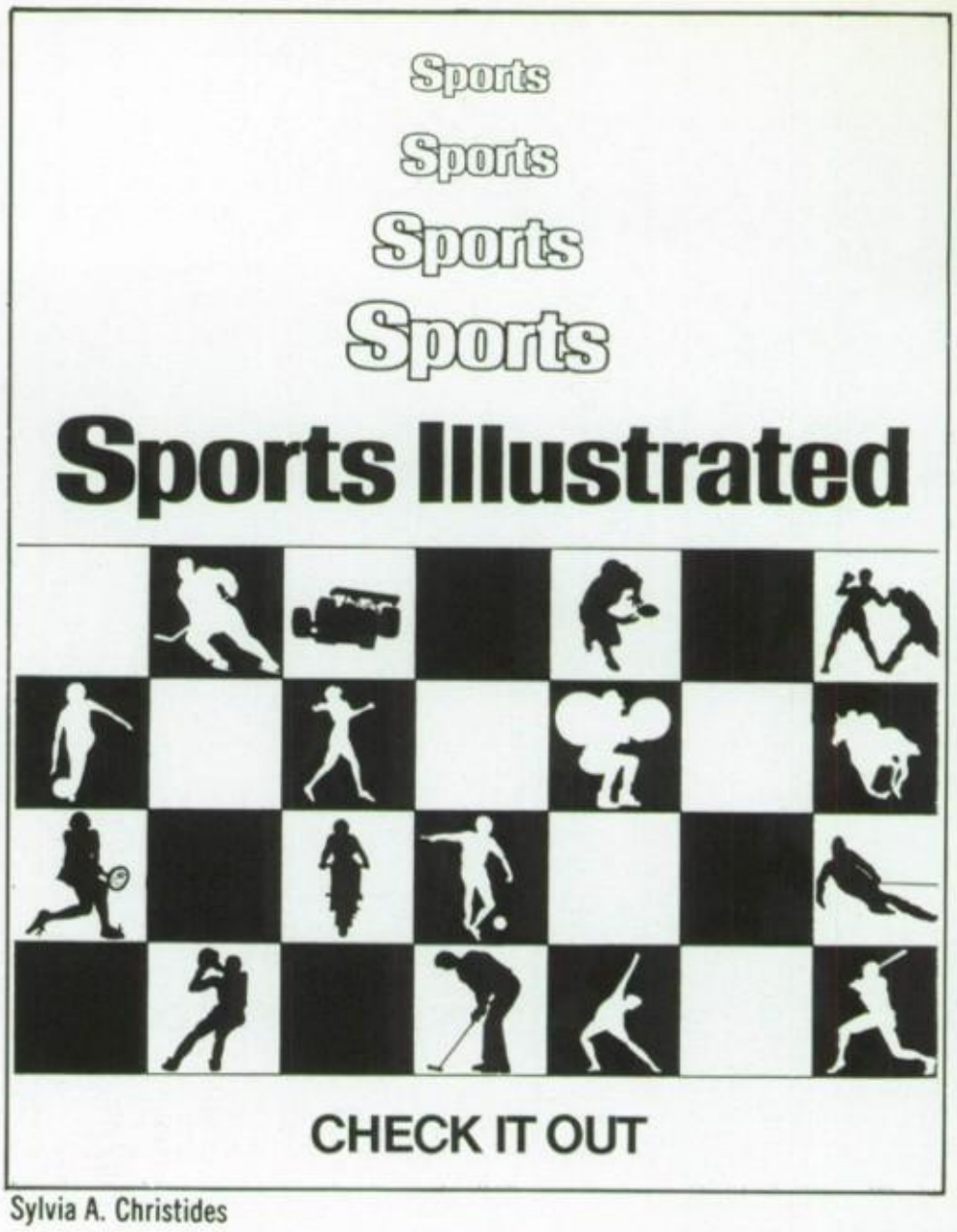

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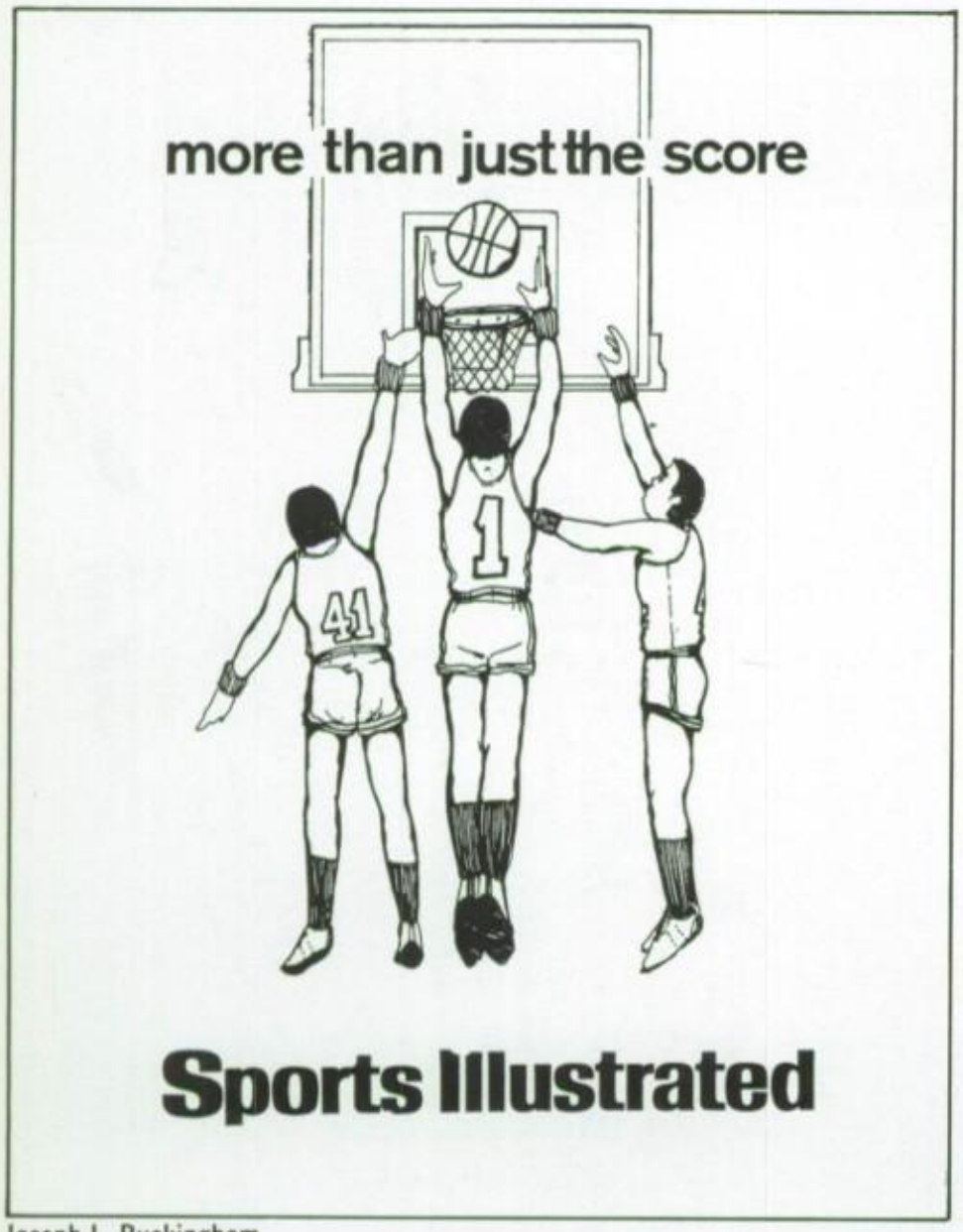
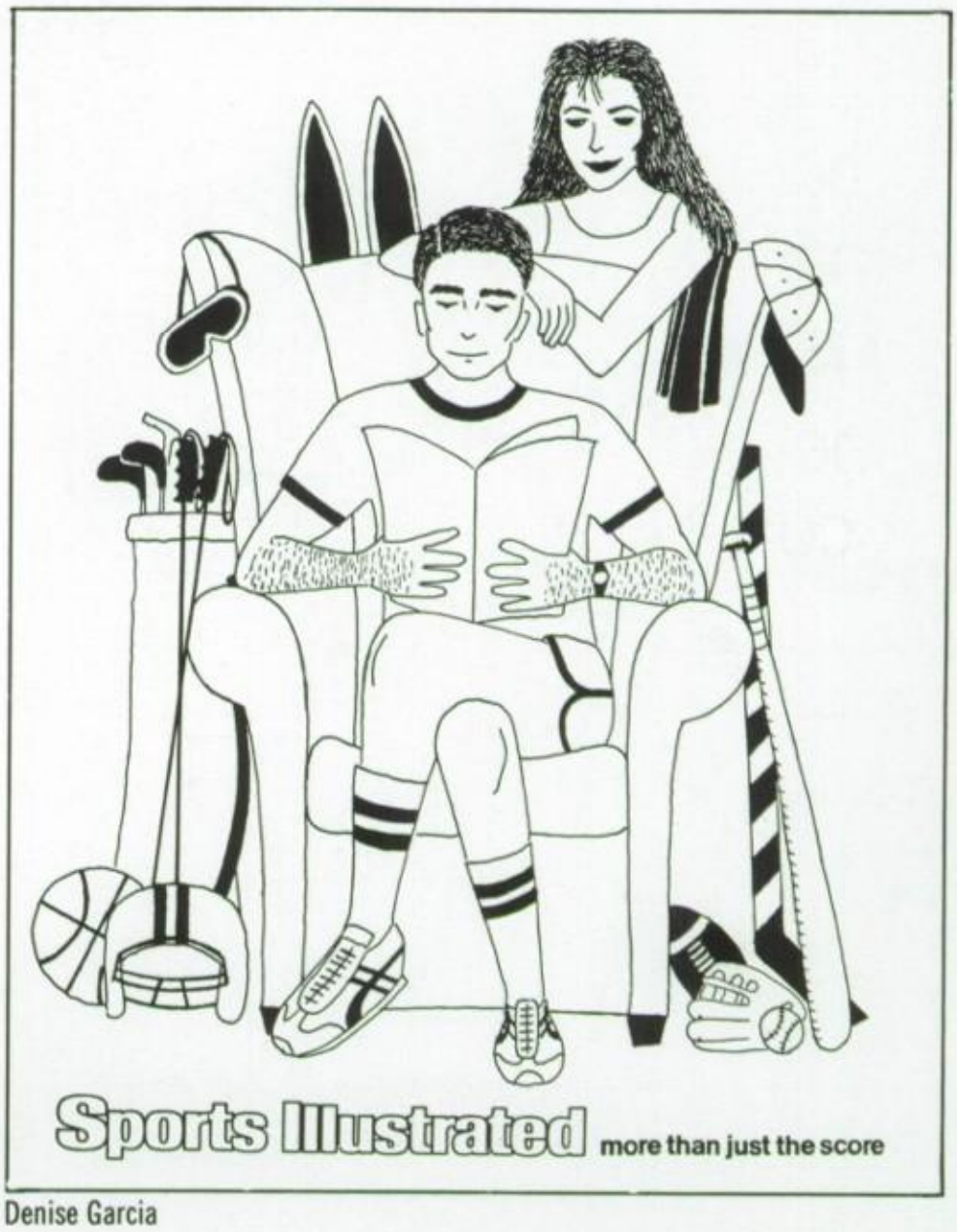


Joseph L. Buckingham



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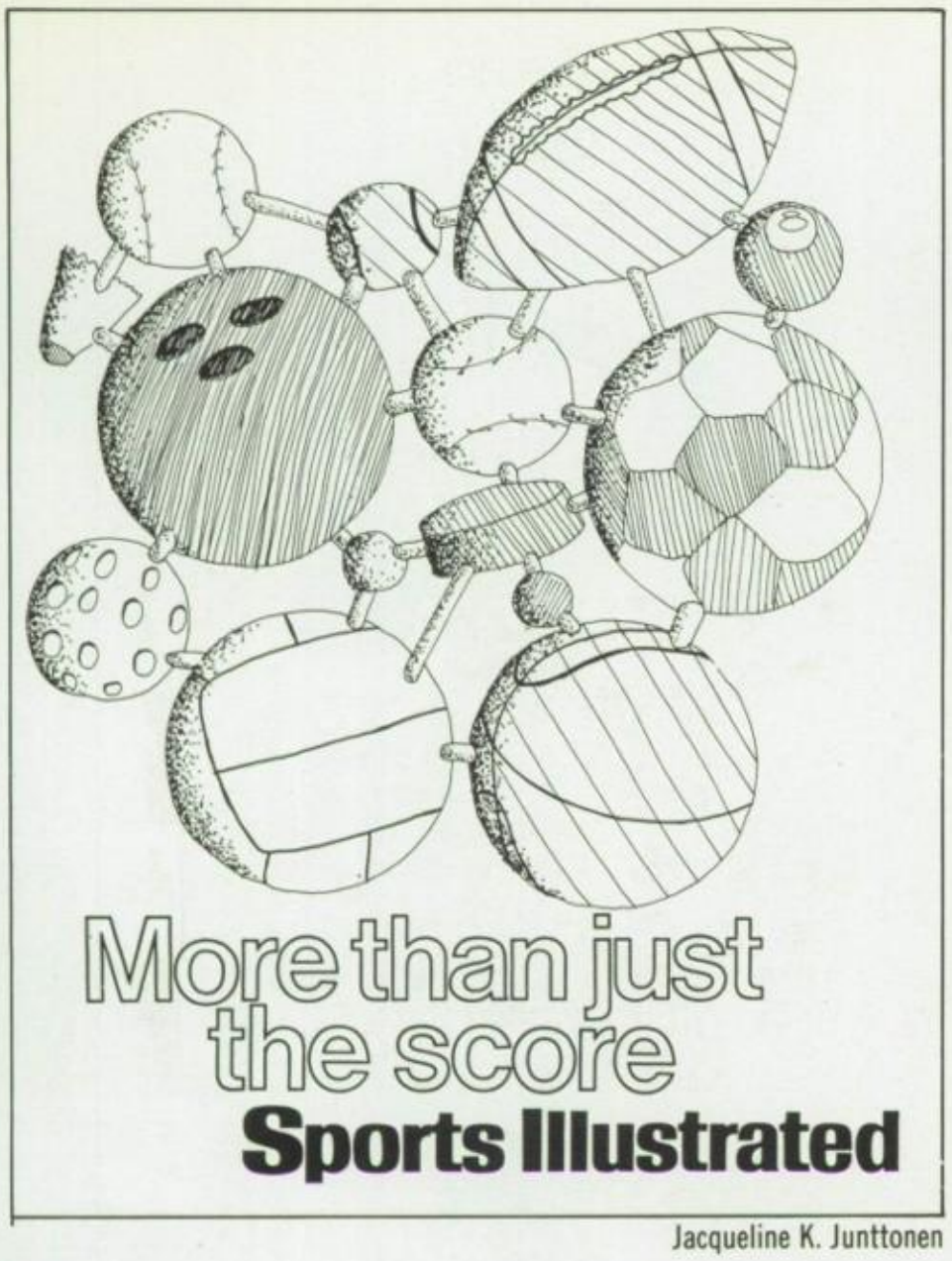

Jacqueline K. Junttonen

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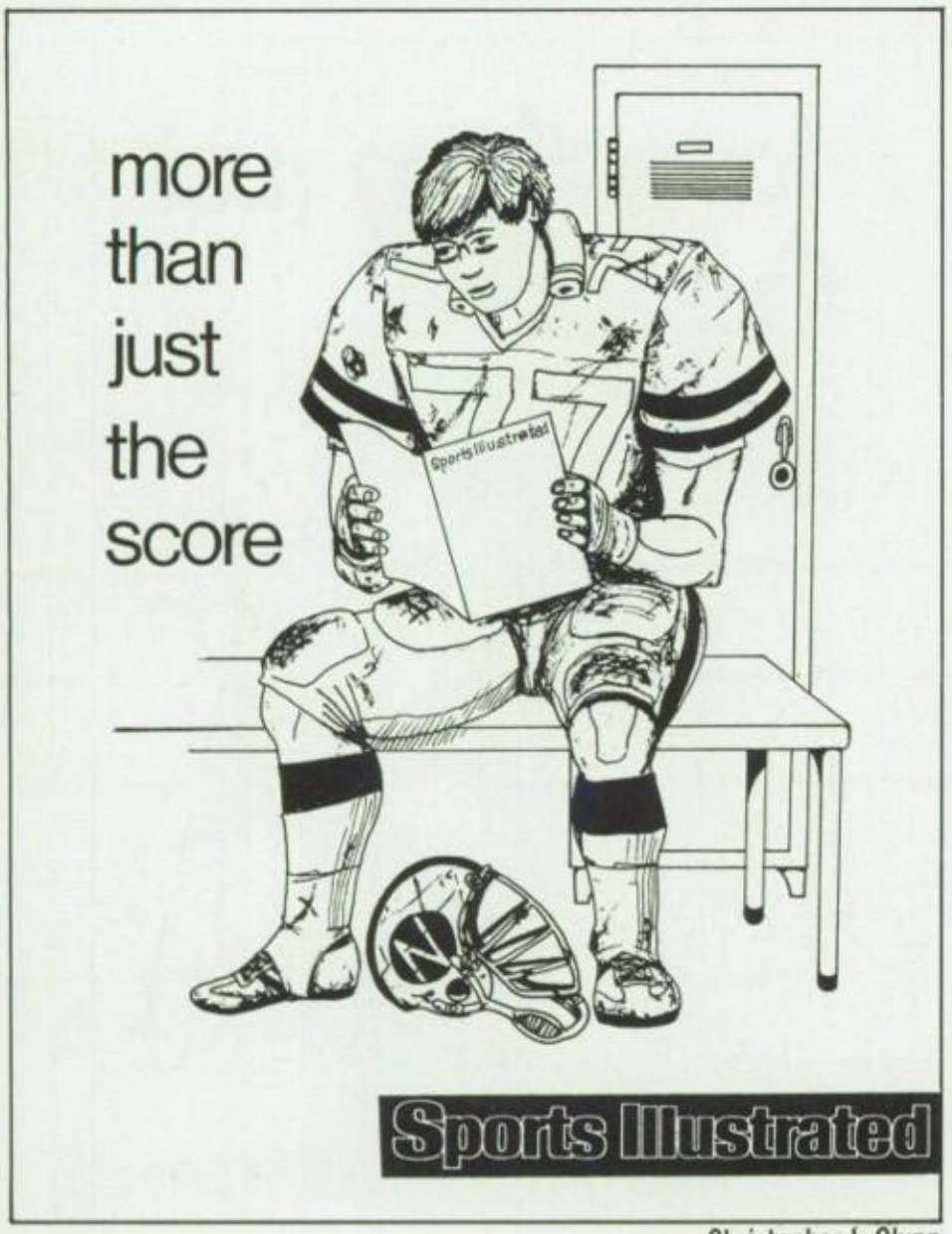

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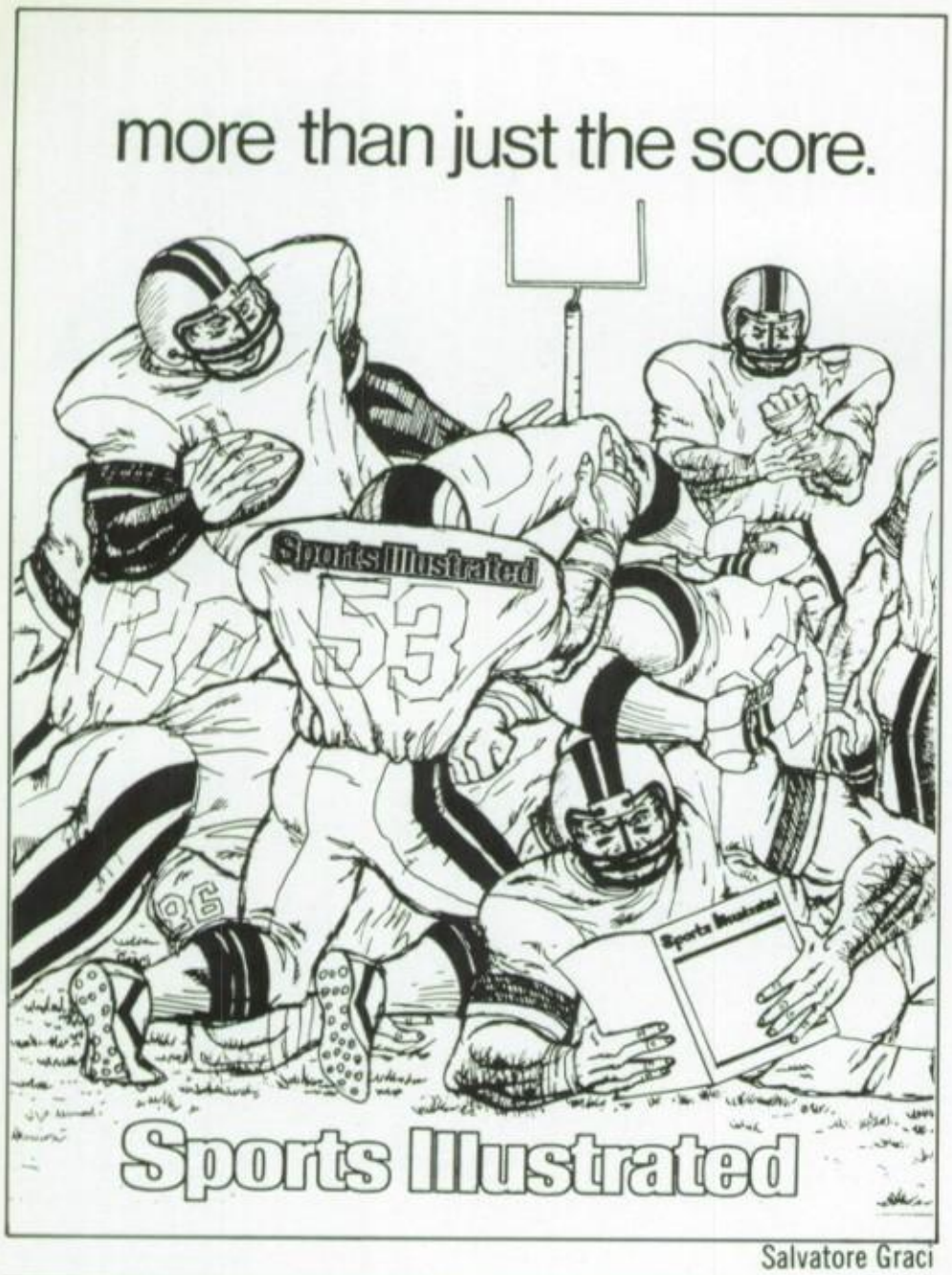
Jeanne M. Acosta



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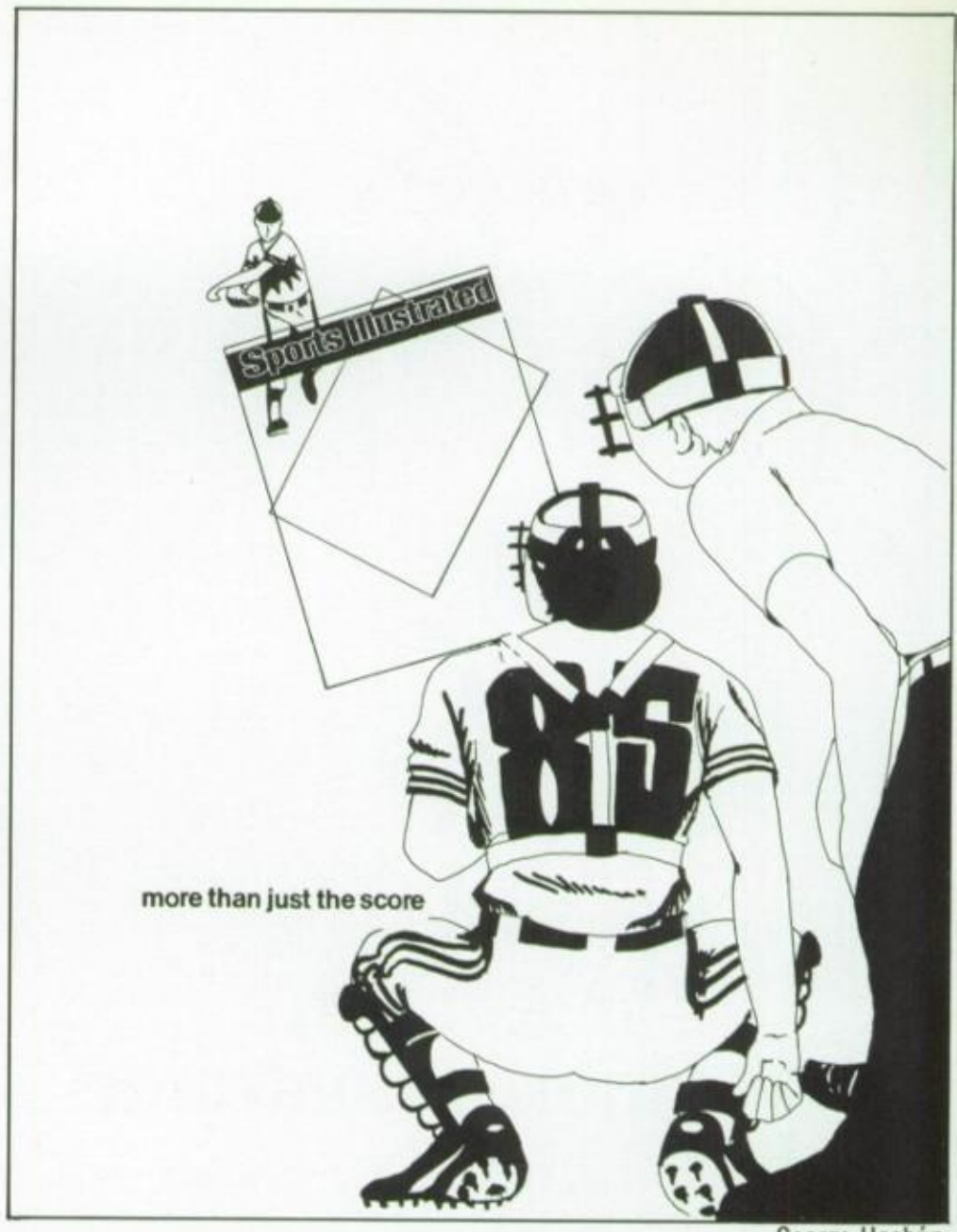
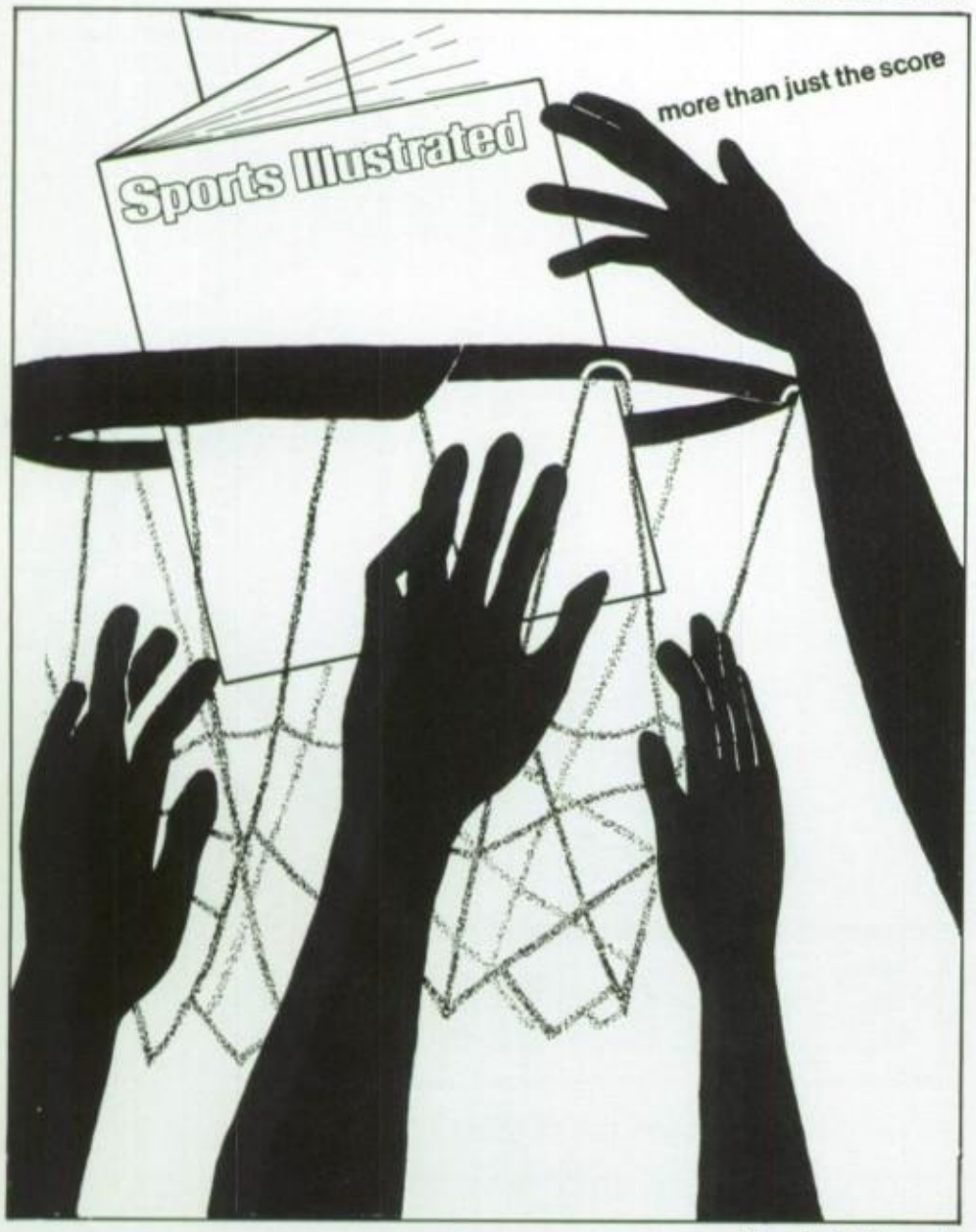
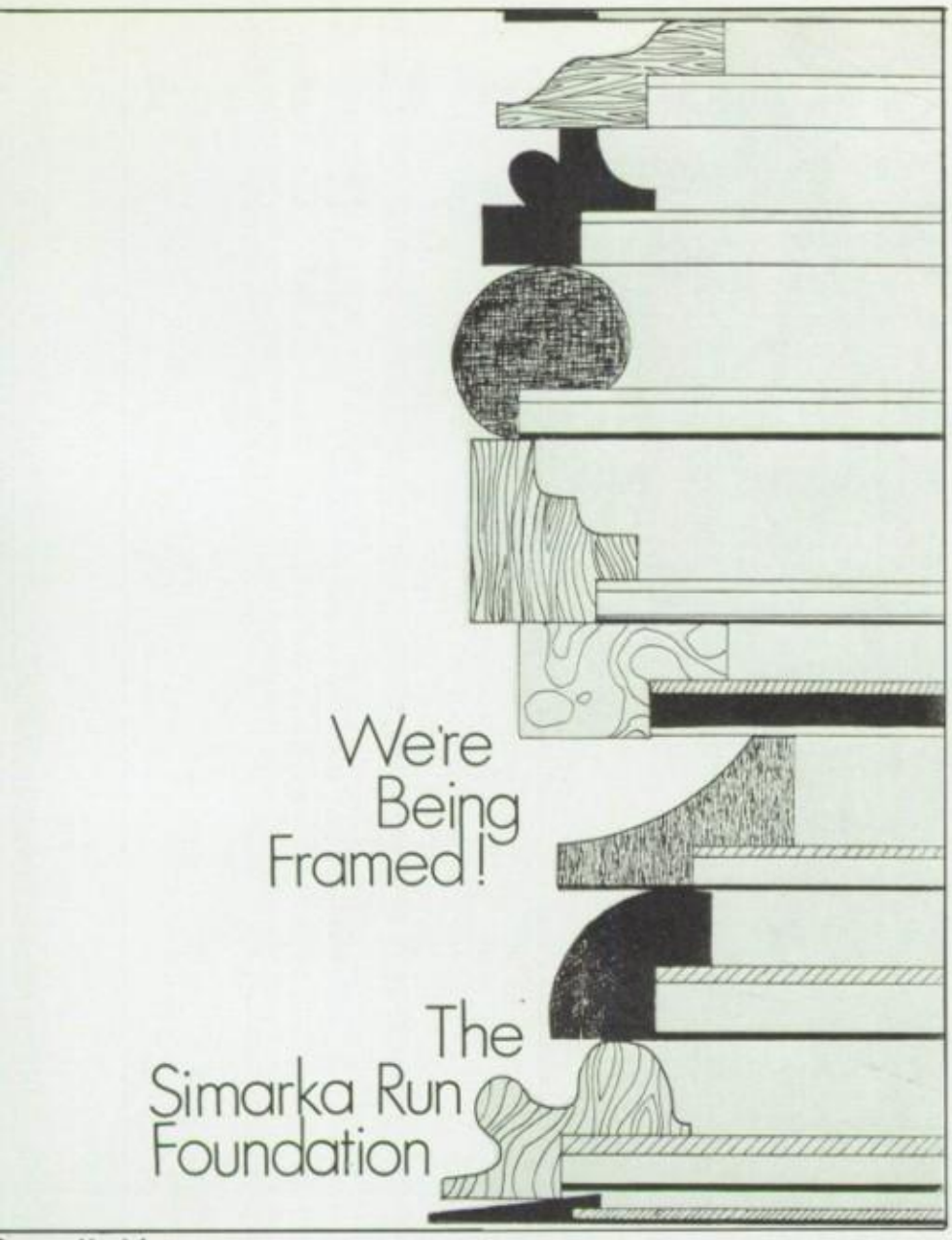


George Hasbún



Darwin B. Bennett

Steven G. Molaro



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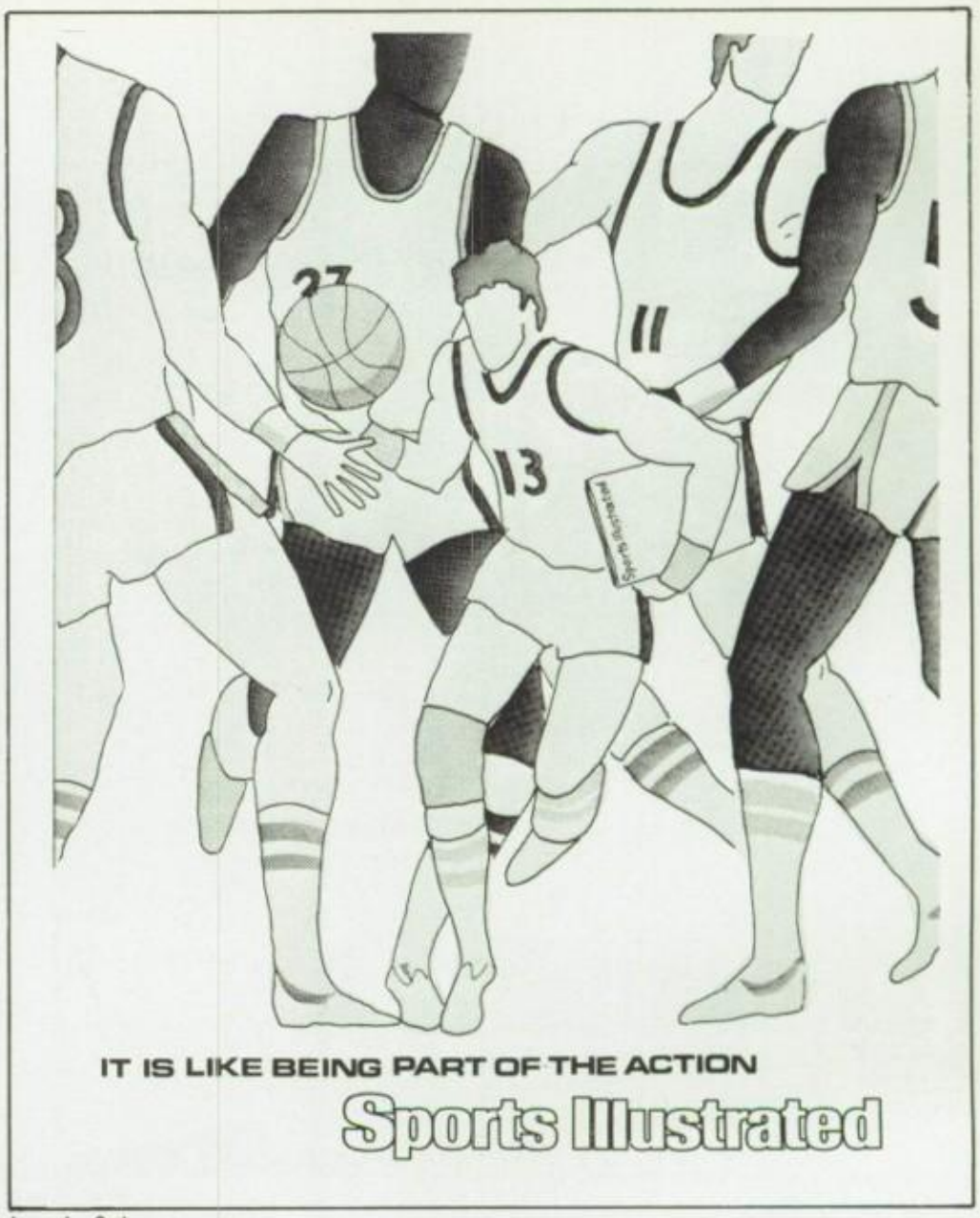

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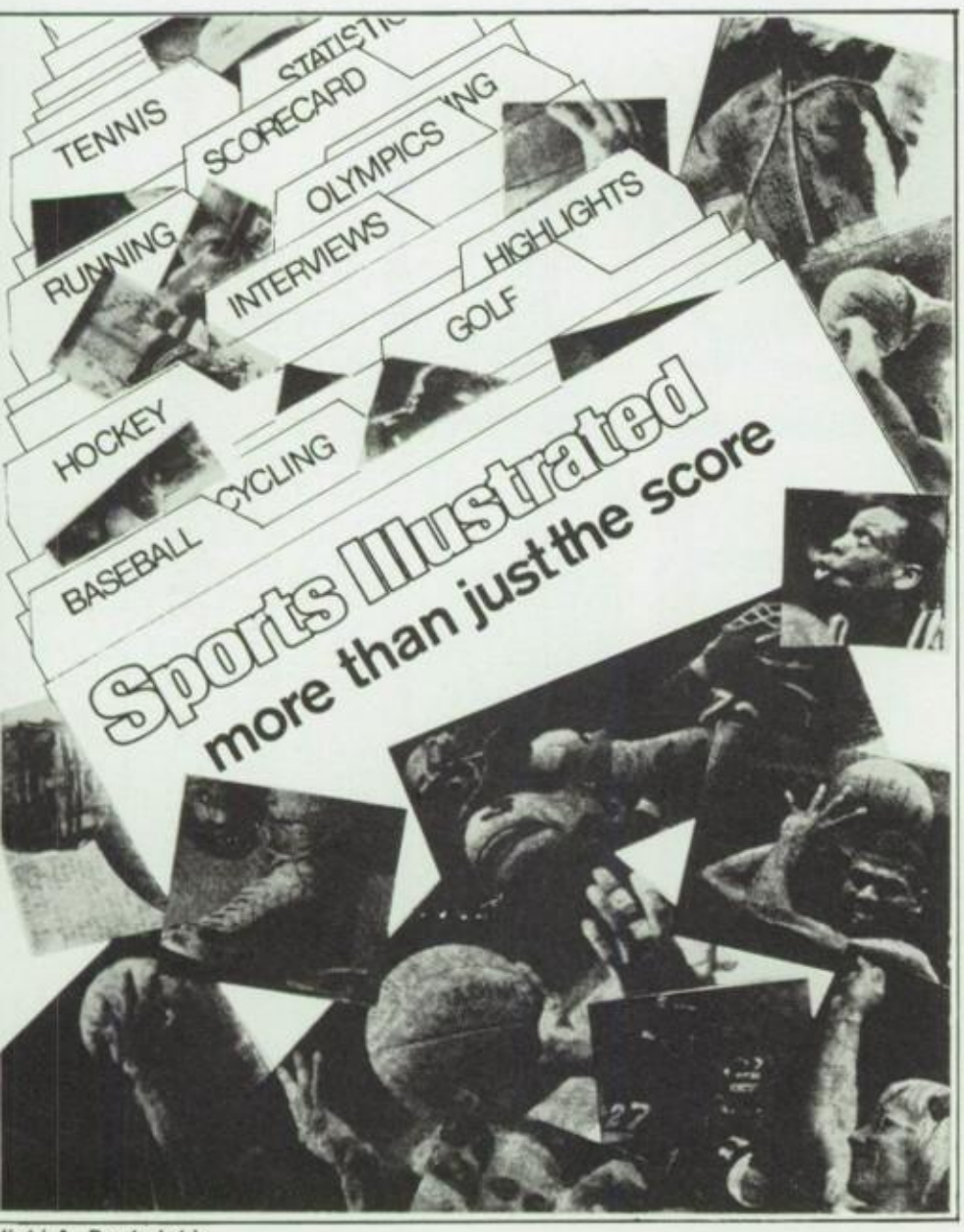

Vicki A. Daskalakis

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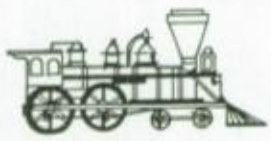

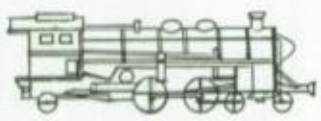

track record

For over 300 years the name of STAEDTLER has been synonymous with fine quality writing and drawing implements. MARS Drawing Pencils and Leads are considered the standard of excellence in drafting rooms throughout the world.

In close cooperation with experienced Drafters, Architects, Engineers and Artists, STAEDTLER has created a comprehensive range of MARS drawing implements to fulfill the most exacting demands of today's professionals.

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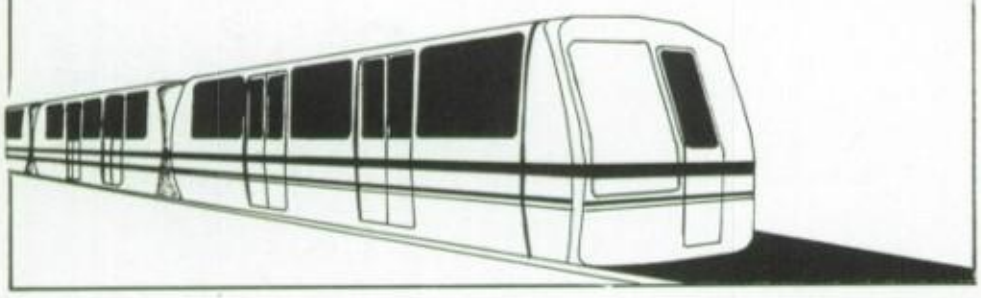

Christine Reimann

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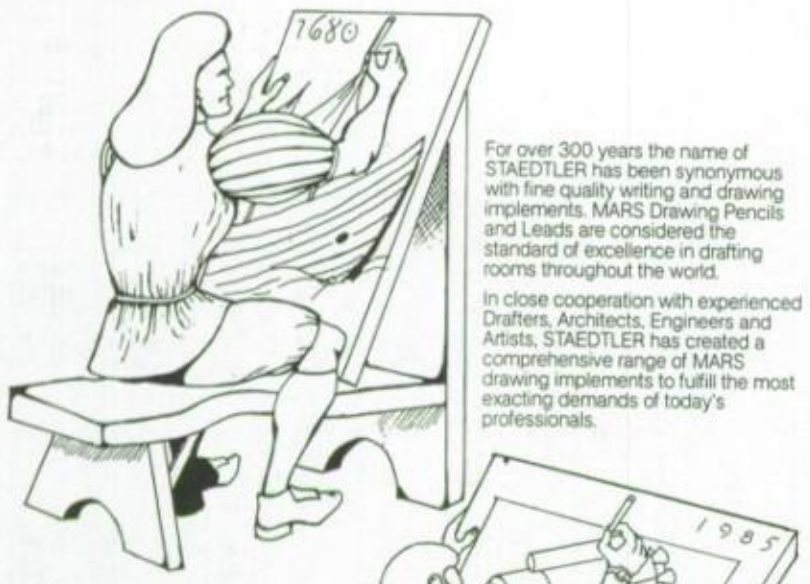

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THROUGH THREE CENTURIES

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Steven G. Molaro

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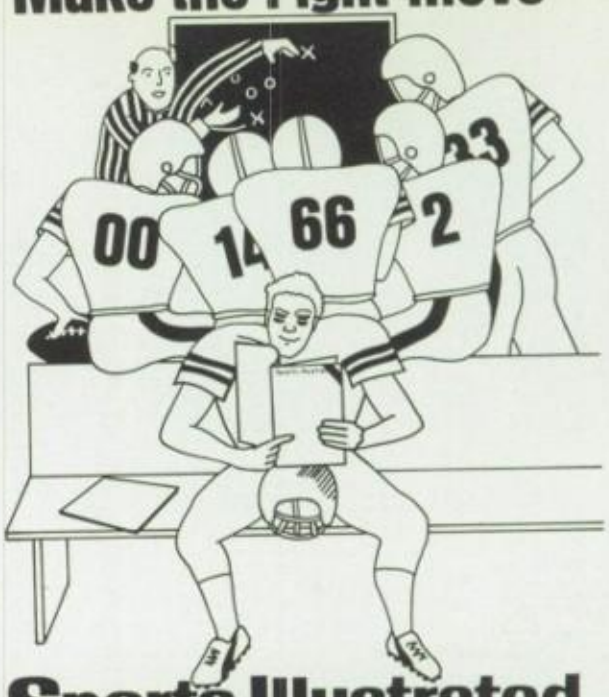

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Edmund Gonzalez

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Figure Drawing & Painting

Twenty-five Years of — Students, Students, Students!

Of the twenty-five years we're celebrating, the past eighteen have directly affected me. My first contact with our students came as a result of being invited to speak to an illustration class. They won me over. Their interest in both the "art" of art and the nuts and bolts of painting was fresh and genuine.

Soon after, I started teaching here. I studied the faces of the members of my first class. One look told me I was on home ground, I have never felt otherwise. There is something special about A&D'ers.

What students we've had! There are students who are "naturals" and those who develop, thanks to determination. We've had scholarship students and prize winners. We've had people who made their mark in the field and those who use their art interest to enrich their lives.

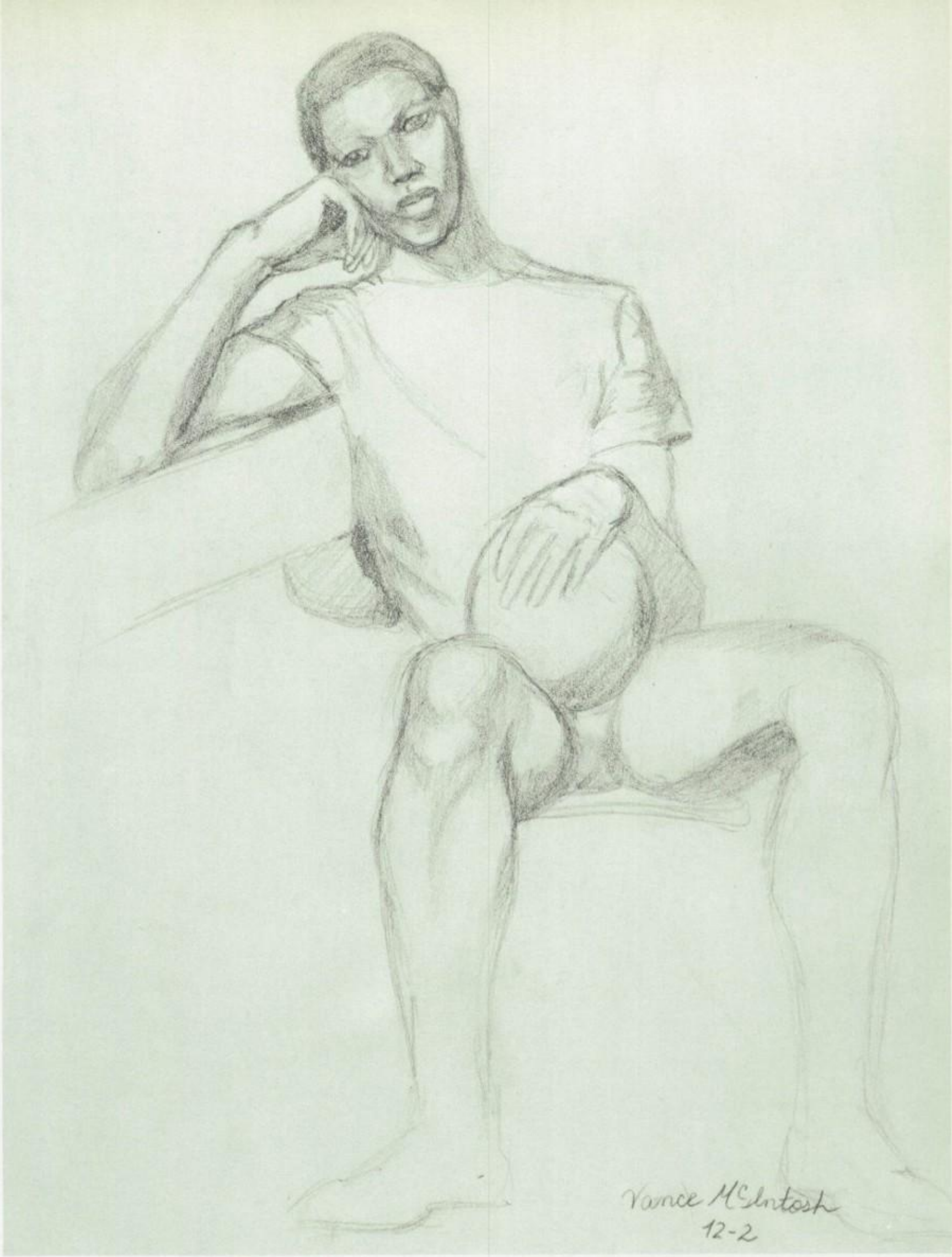
We've watched young people grapple with problems in their artistic development, grit their teeth, and finally work out the solution. Someone once said that the main ingredient in making an artist is character. Experience bears that out. What we observe is the parallel growth of artistic capacity and character. People who solve art problems solve life's problems. Perhaps it is this that gives our students a special, purposeful look.

Looking back, the images of those thousands of A&D students who have been in my classes over the years, parade before my eyes. They have made it a wonderful and unforgettable experience for this teacher.

Irwin Greenberg
Teacher of Drawing,
Painting & Illustration

Arnold S. Samuels

Eric Williams



Vance H. McIntosh

Nelson Nazario

Sabina Perkel

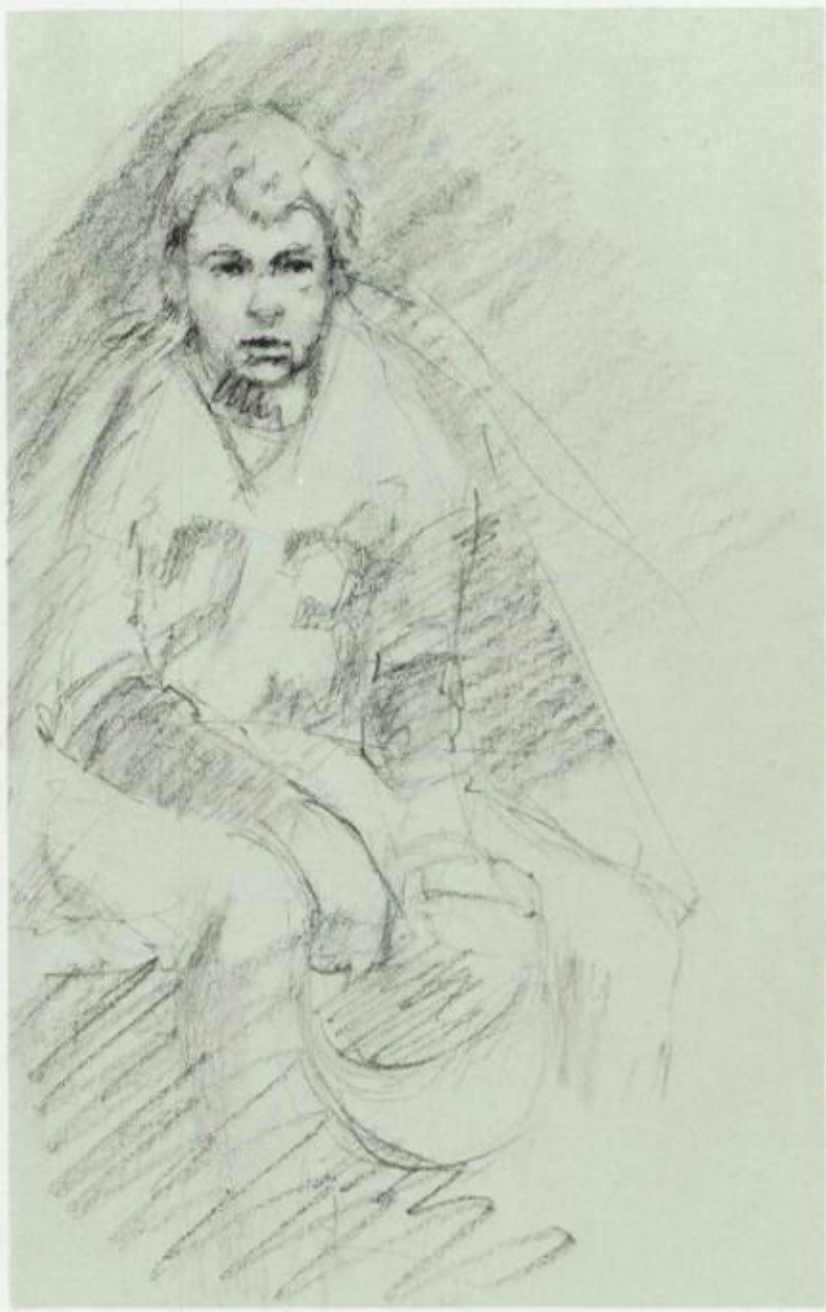
Louis S. Russo

Stephen Hedberg

Roderich Delgado

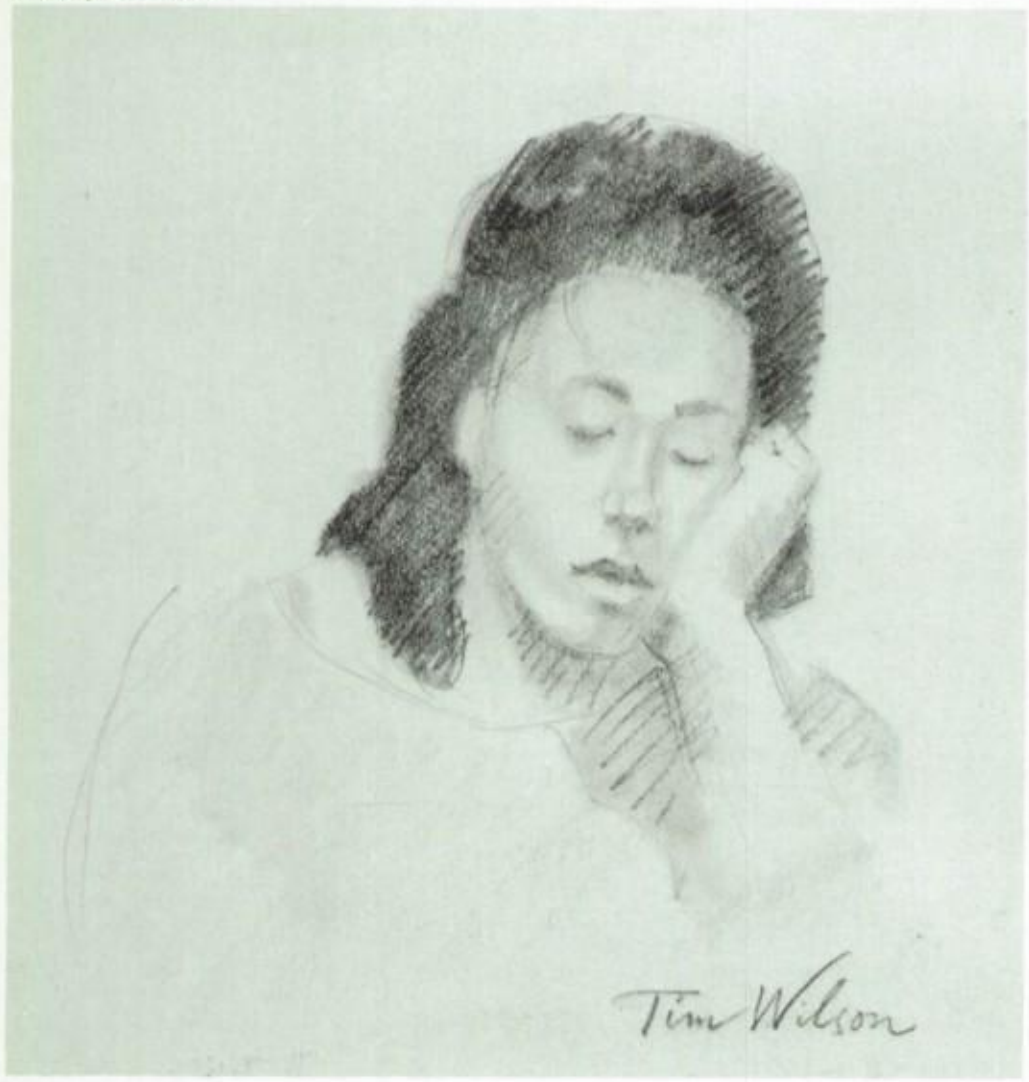
Carlos A. González

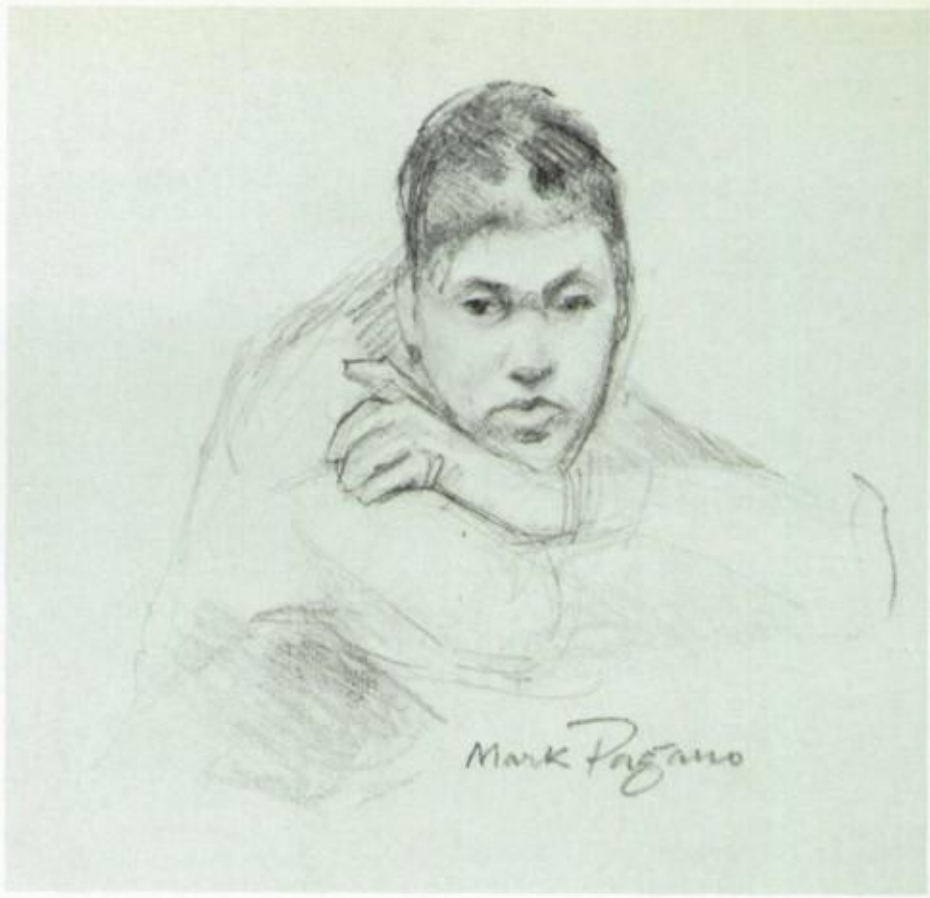
Maurice L. Marshall



John J. Buttino

Timothy W. Wilson





Mark S. Pagano

Carlos A. González

Alex Bonilla

Angelitte Bara

Aimee Leahy

Harris Wiltsher

Donald Marples

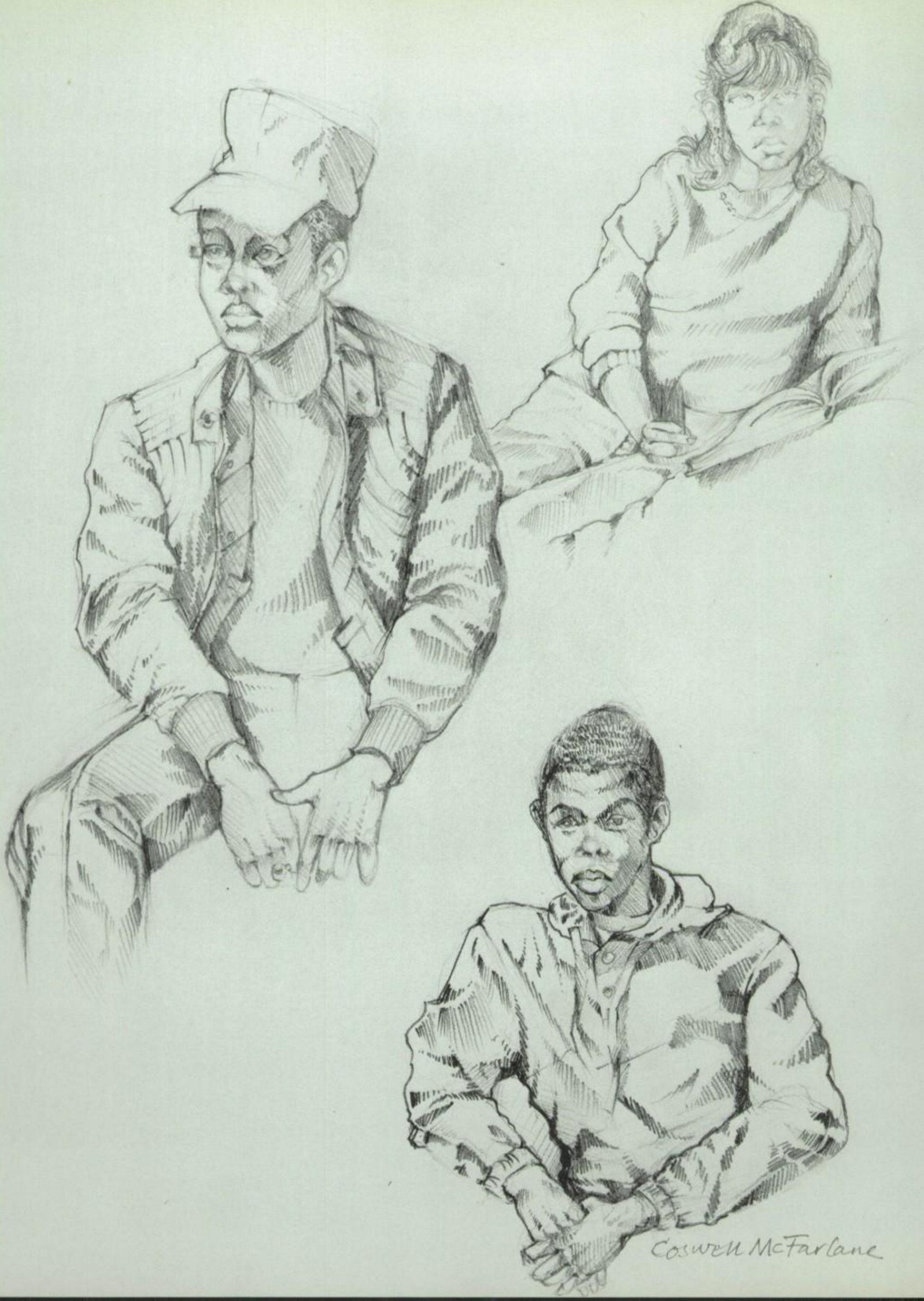
Louis Russo

Carlos Gonzales

Stefan A. Pokorny

Anthony Shorber

Lamont T. Keyes


Coswell McFarlane

Max Ginsburg,
famous faculty alumnus,
inspires Greenberg Painting
Class by showing and
discussing recent work.
Photos by Irv Docktor

Industrial Design

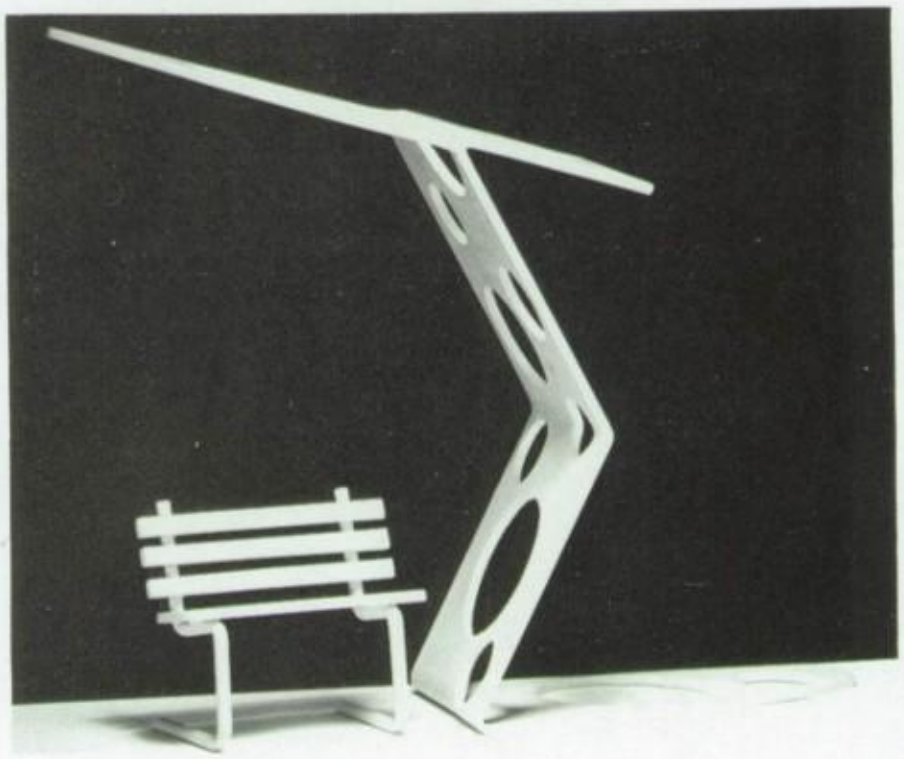
Industrial designers are artists whose creativity is turned toward the future. Existing products must be redesigned, while a constant stream of new inventions must be given functional shape and visual excitement. Designers consider new materials, technologies, manufacturing processes, safety and the efficient use of energy. Concept sketches are followed by carefully executed 3-D models of the new product design. Household appliances, cars and motorcycles, tools, toys, robots, computer housing, sporting equipment, cameras and furniture are just a few of the many items styled by industrial designers for mass production and consumer enjoyment.

MaryAnn Geist Deninno
and Richard Johnson
Teachers of Industrial Design

William A. Lugo
Mario W. Najar

Carol B. Bowman

Martin A. Calzadilla



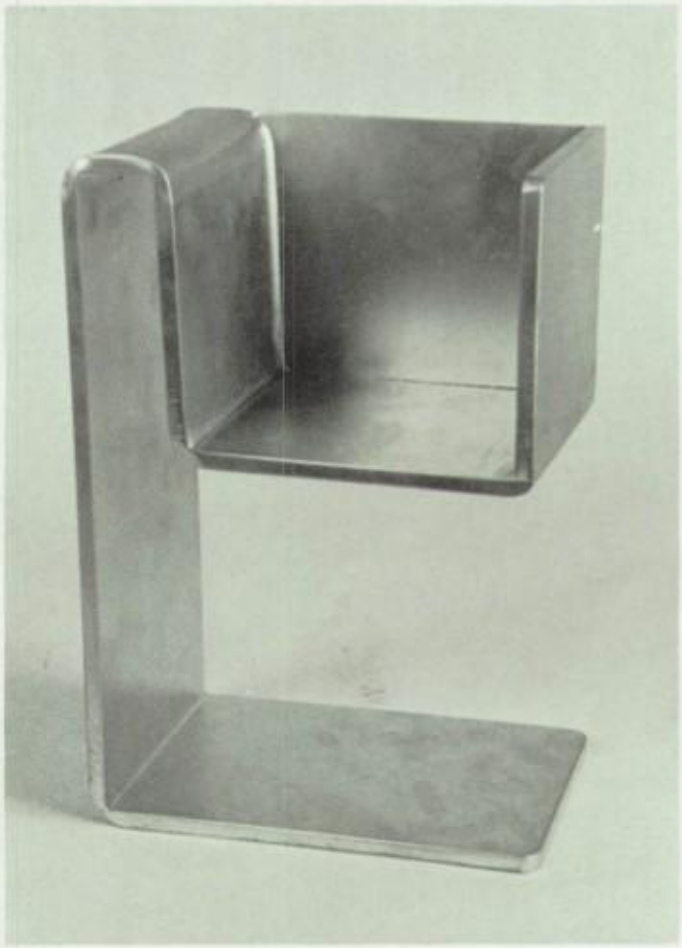
Mario W. Najar

Vaughan A. Roberts

James C. Best

David A. Brown

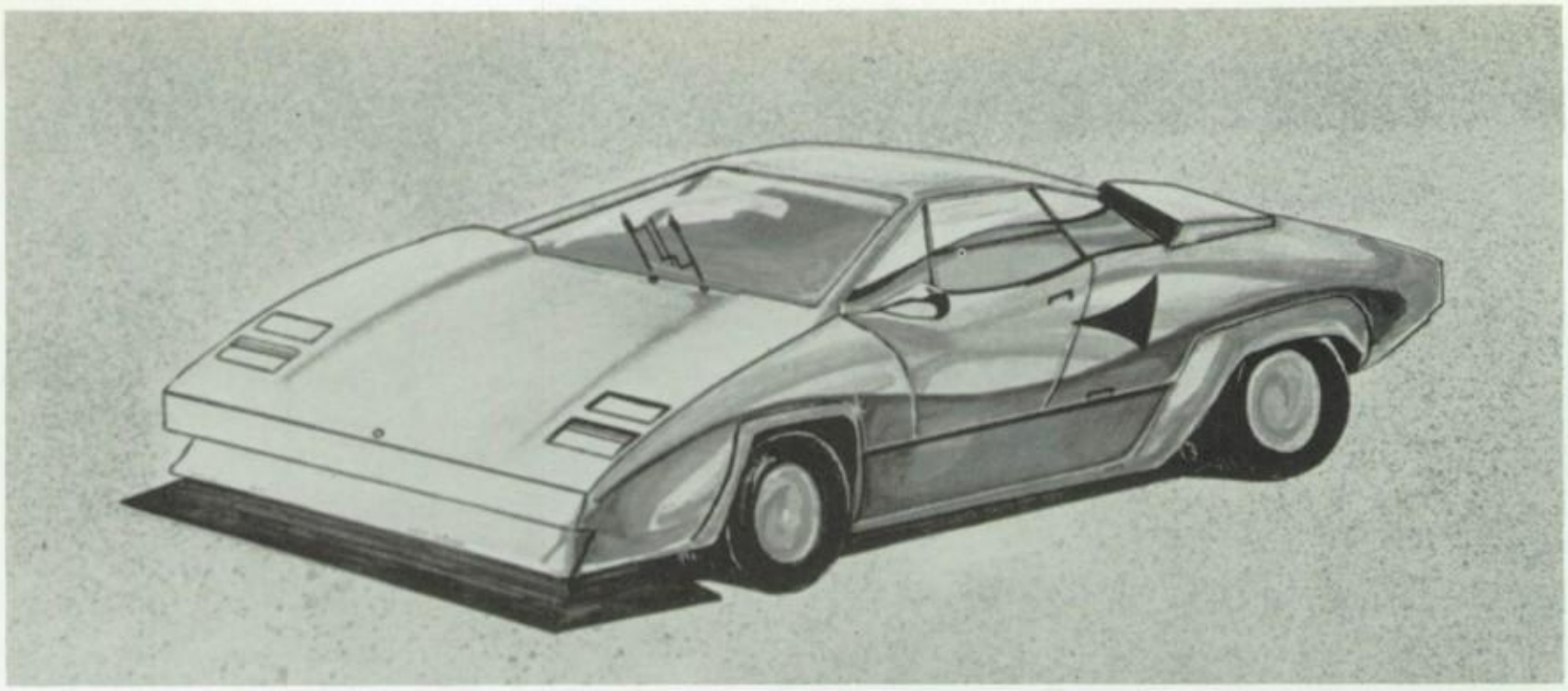
Charles E. Rouse



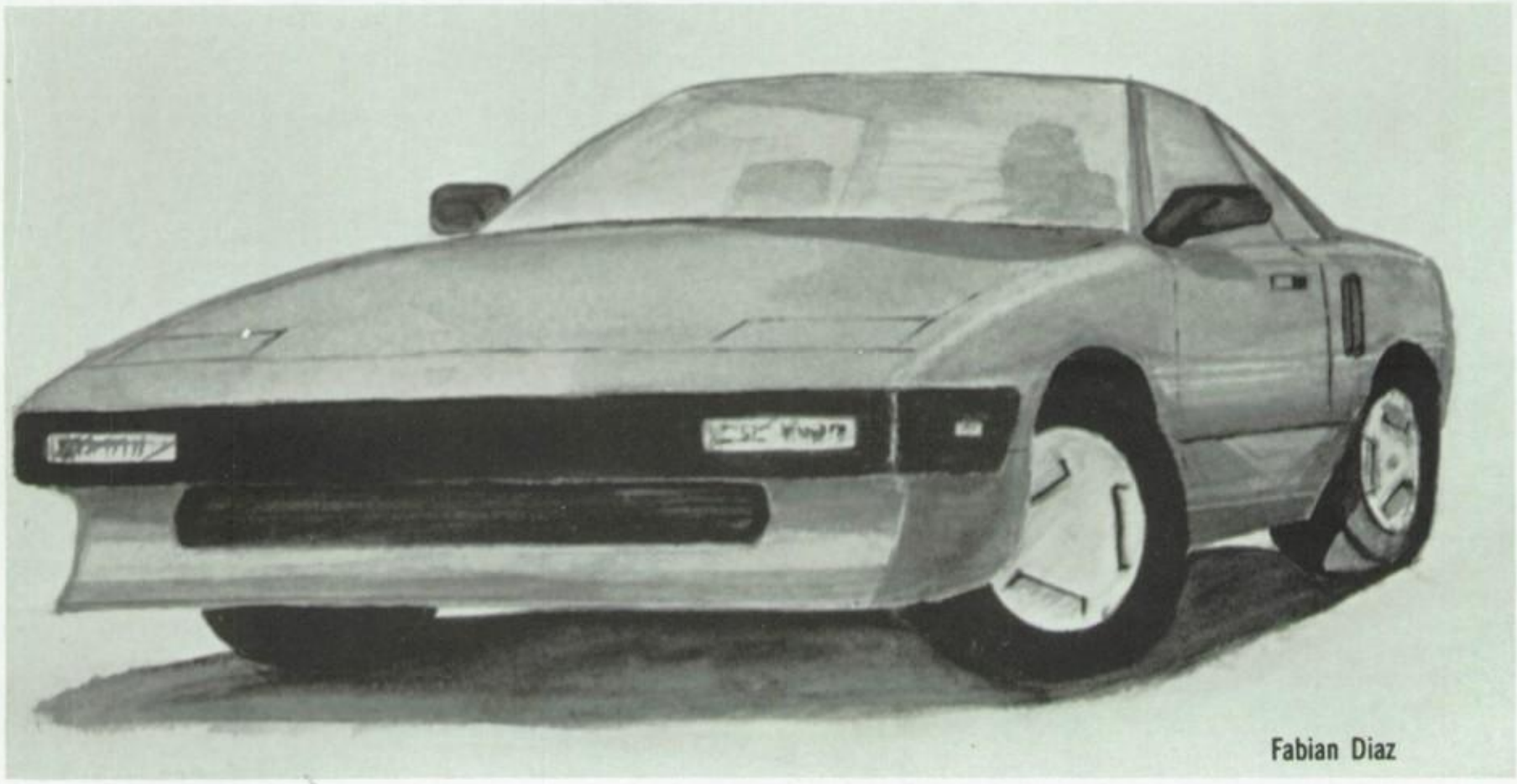
Mario W. Najar

Pierre M. Williams

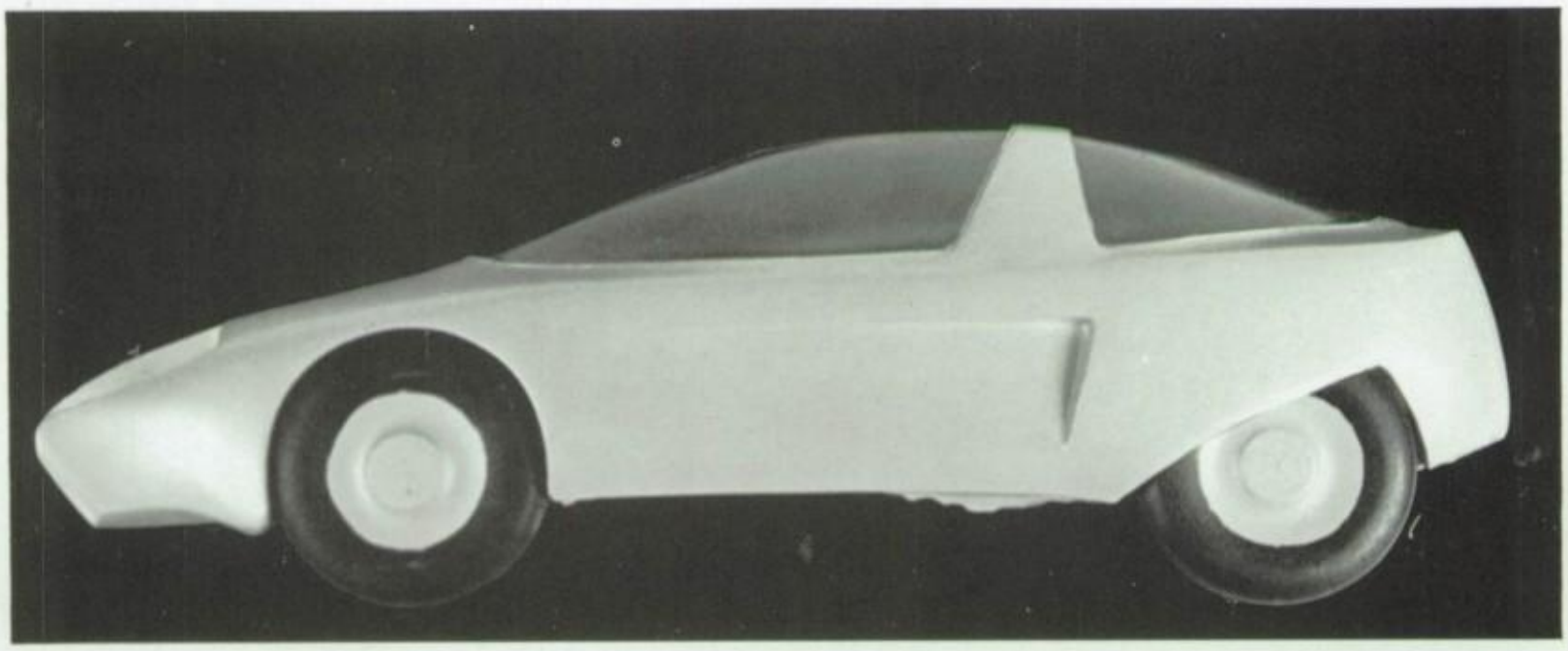
Suzana Mestric



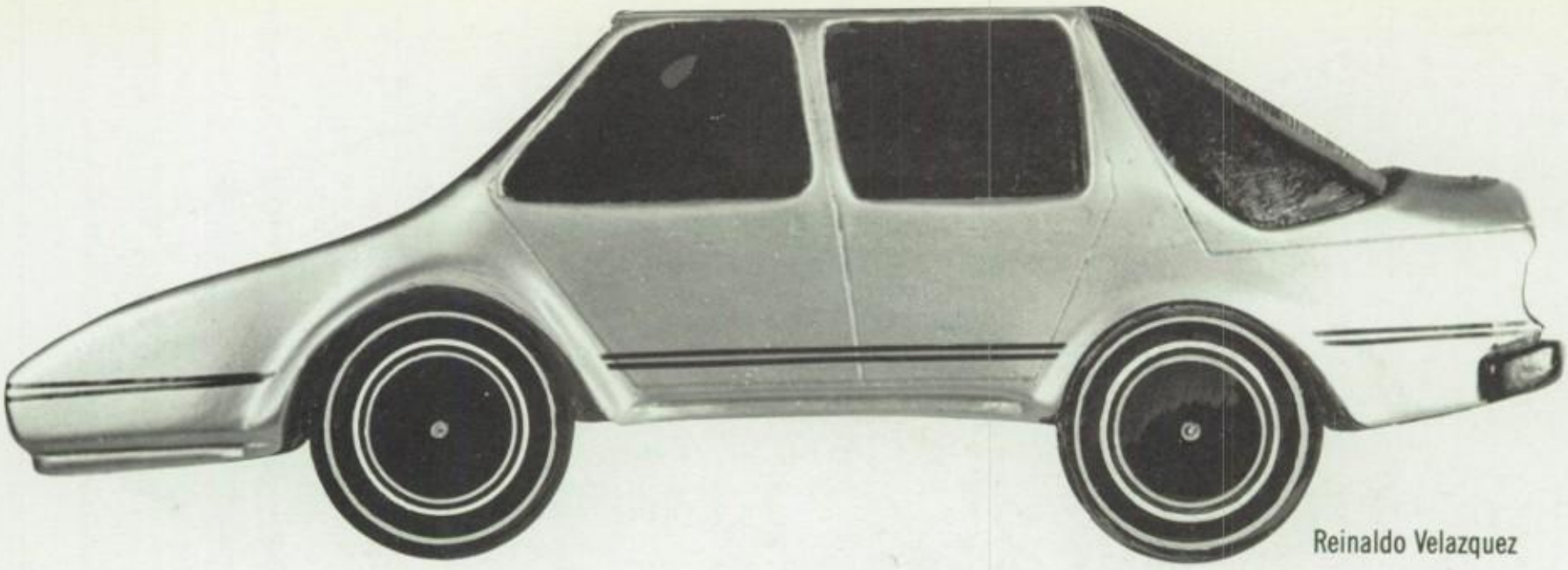
Kevin Ashe



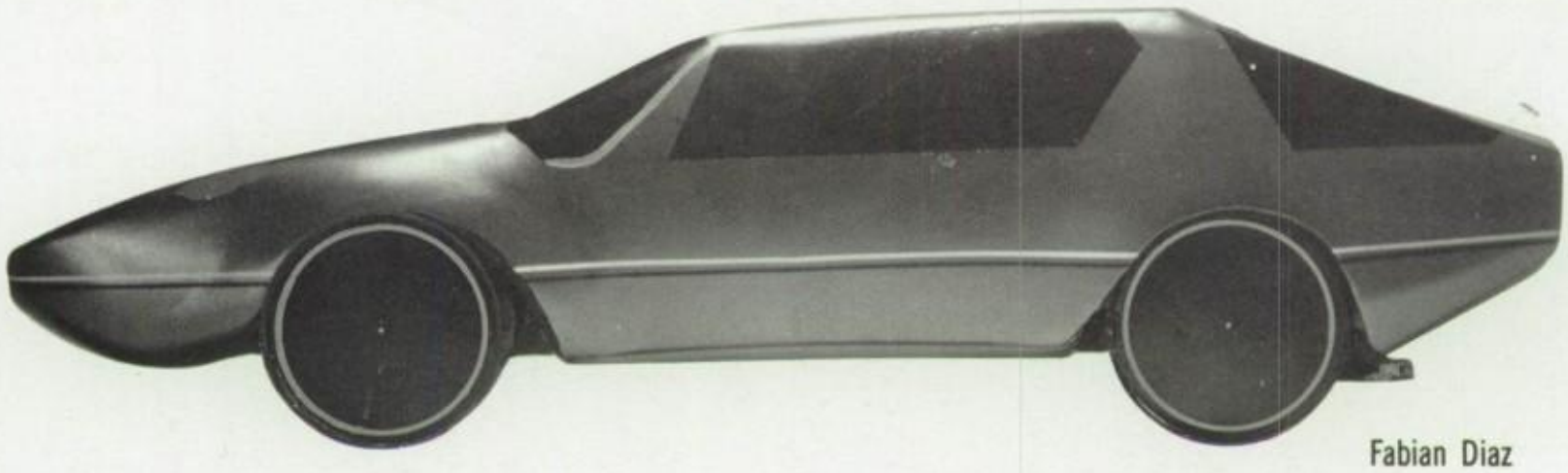
Fabian Diaz



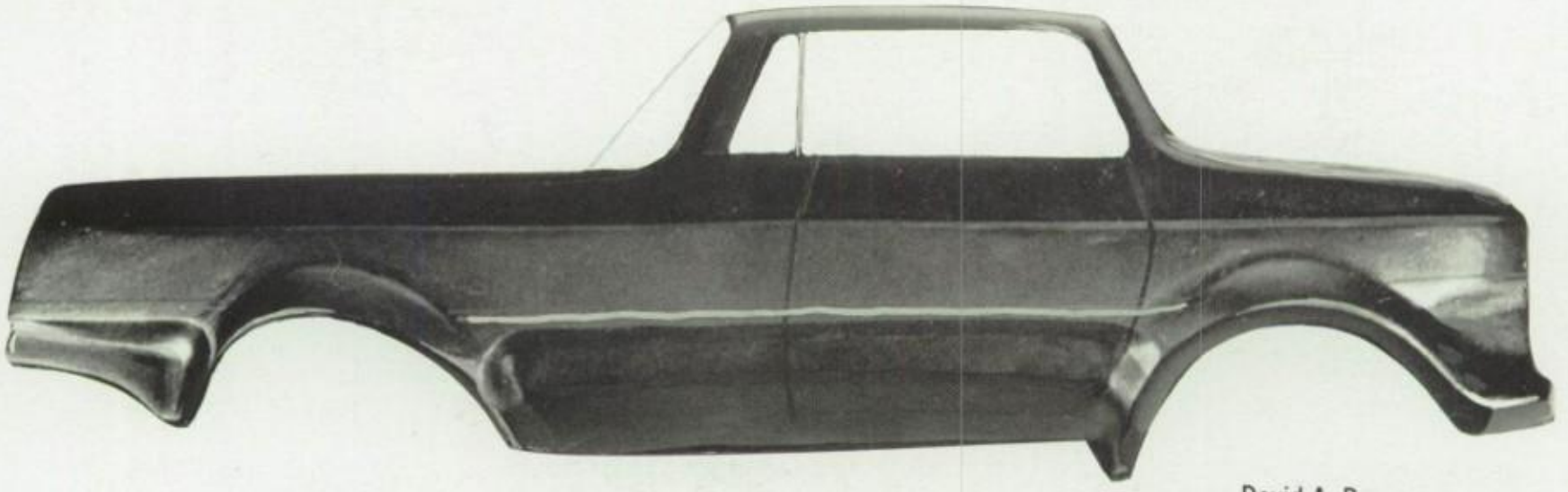
Klim Kozinevich



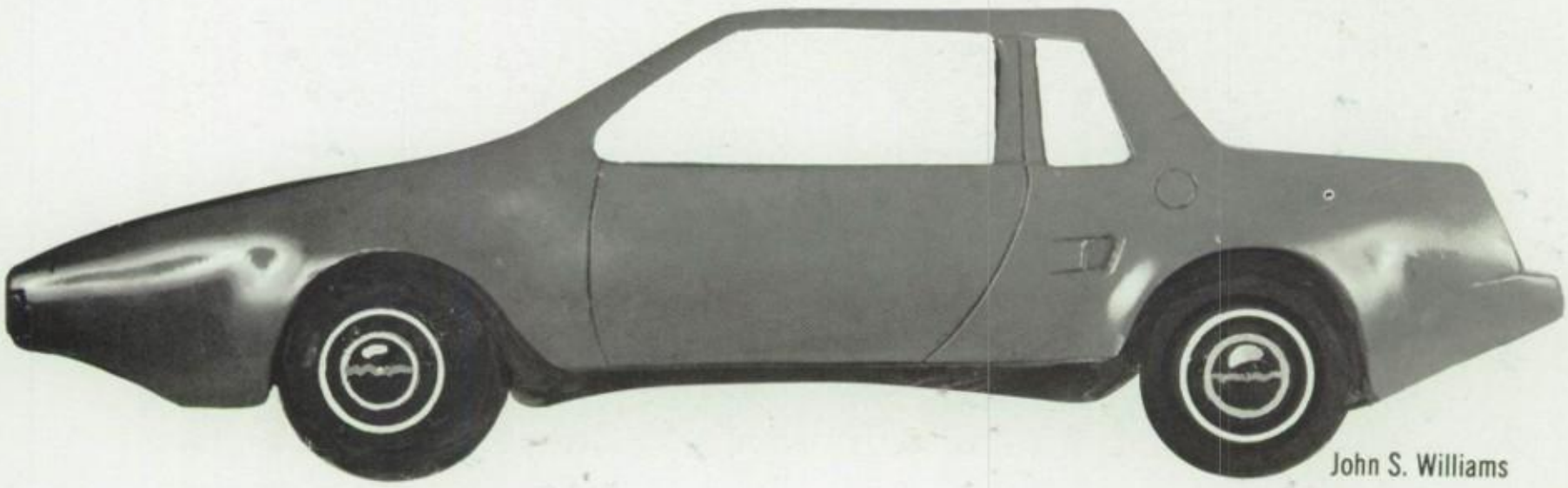
Reinaldo Velazquez



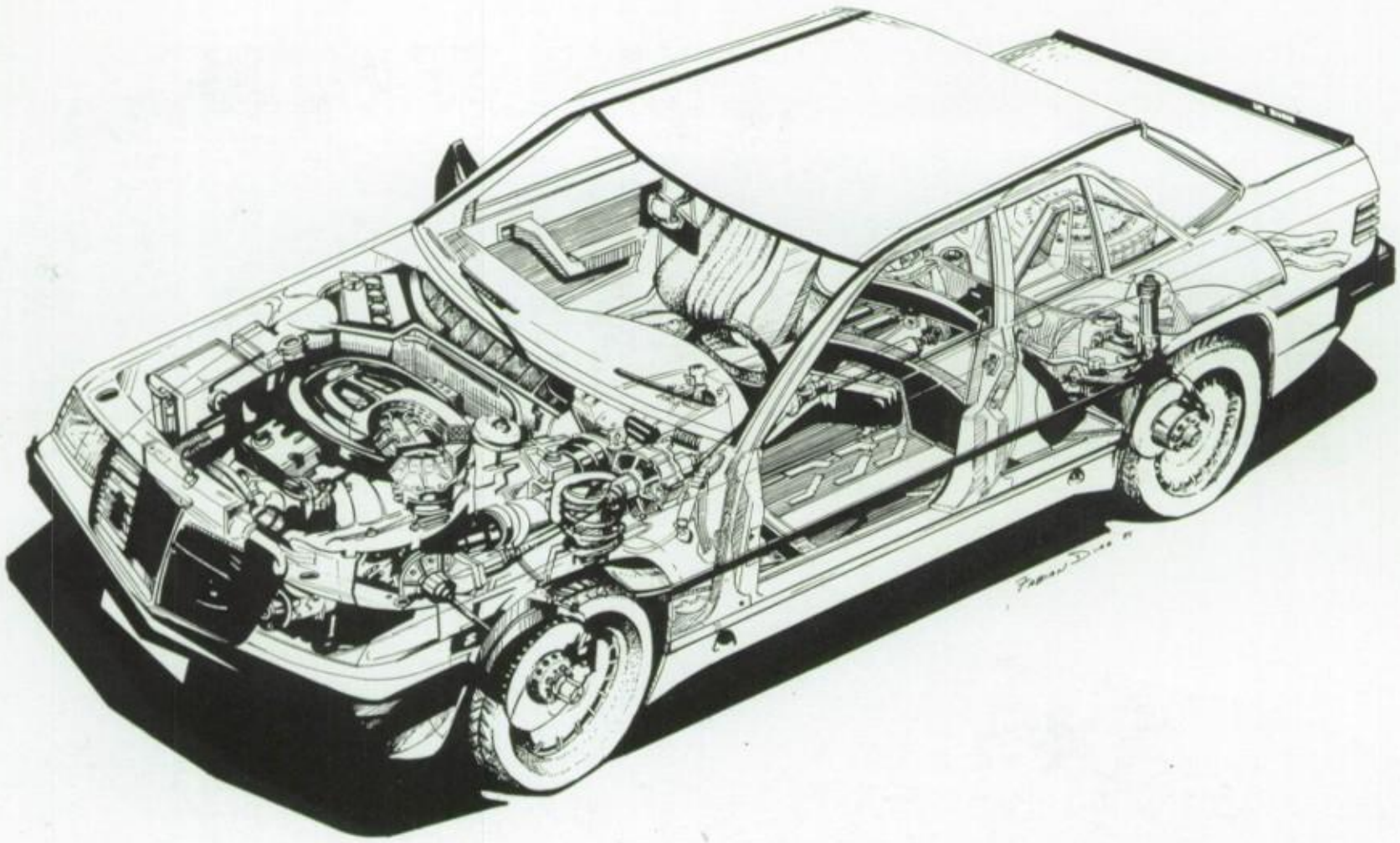
Fabian Diaz



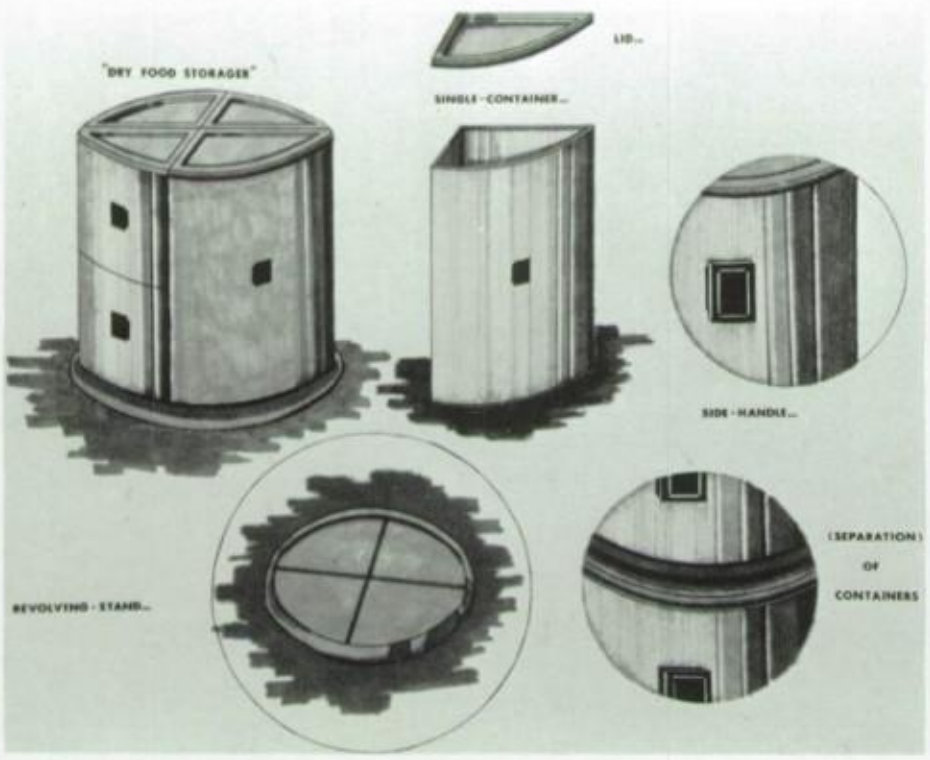
David A. Brown
Vaughan A. Roberts

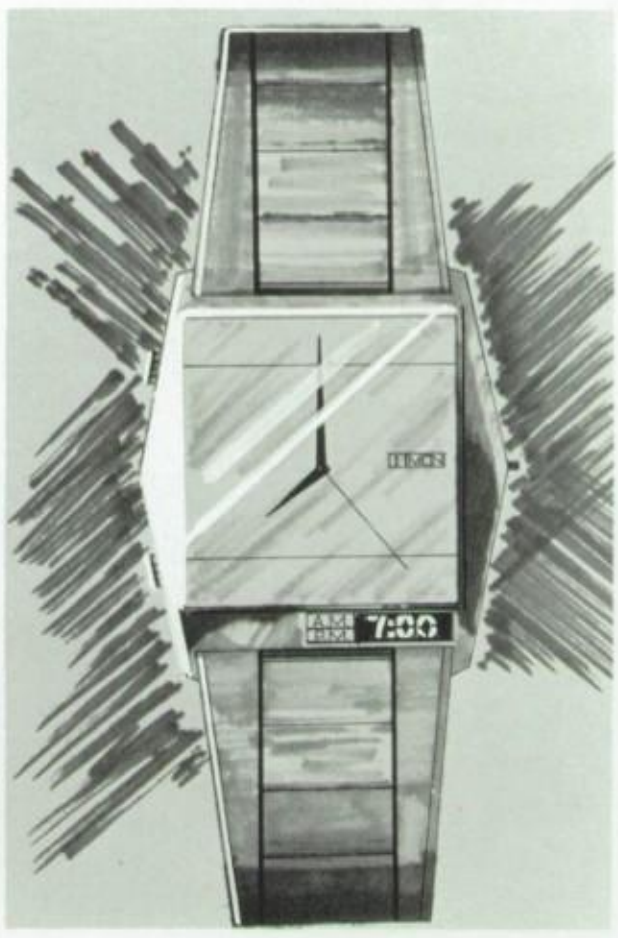


John S. Williams
Hayden Thomas

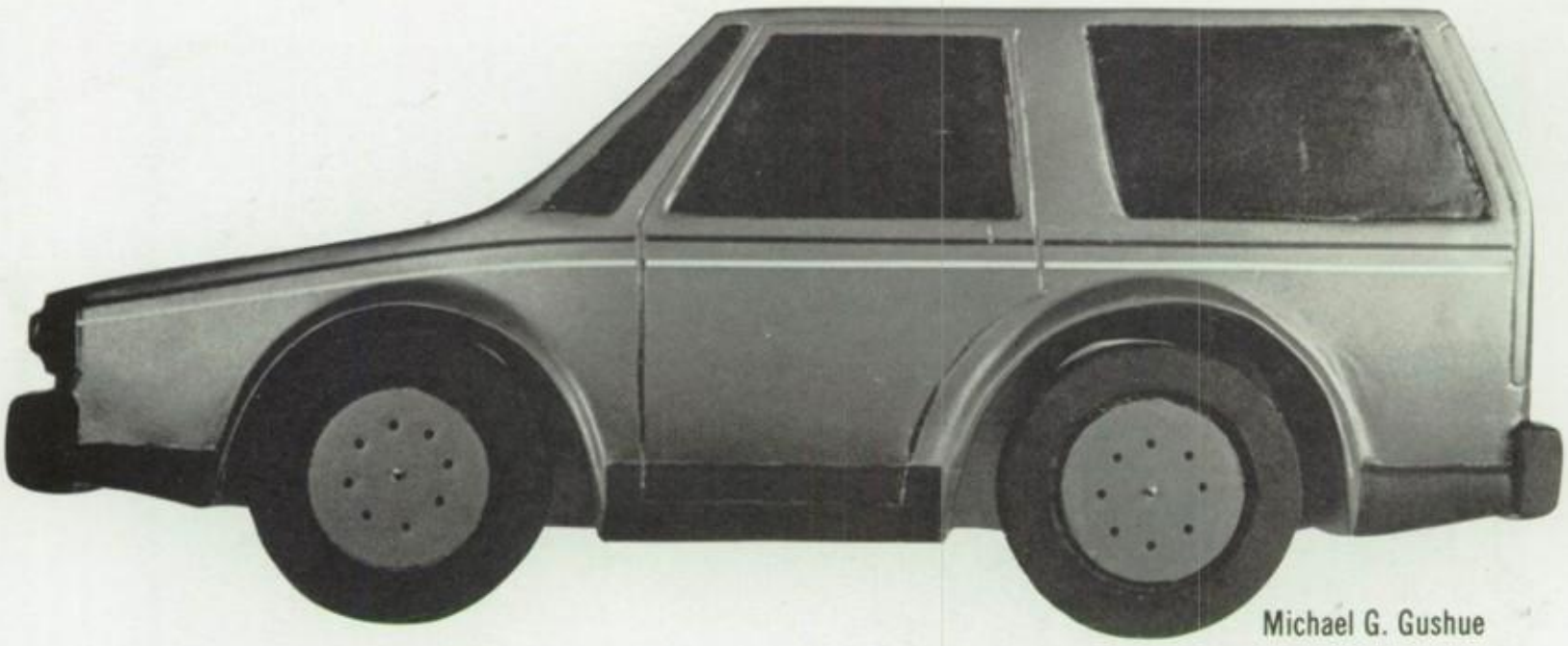


Fabian Diaz

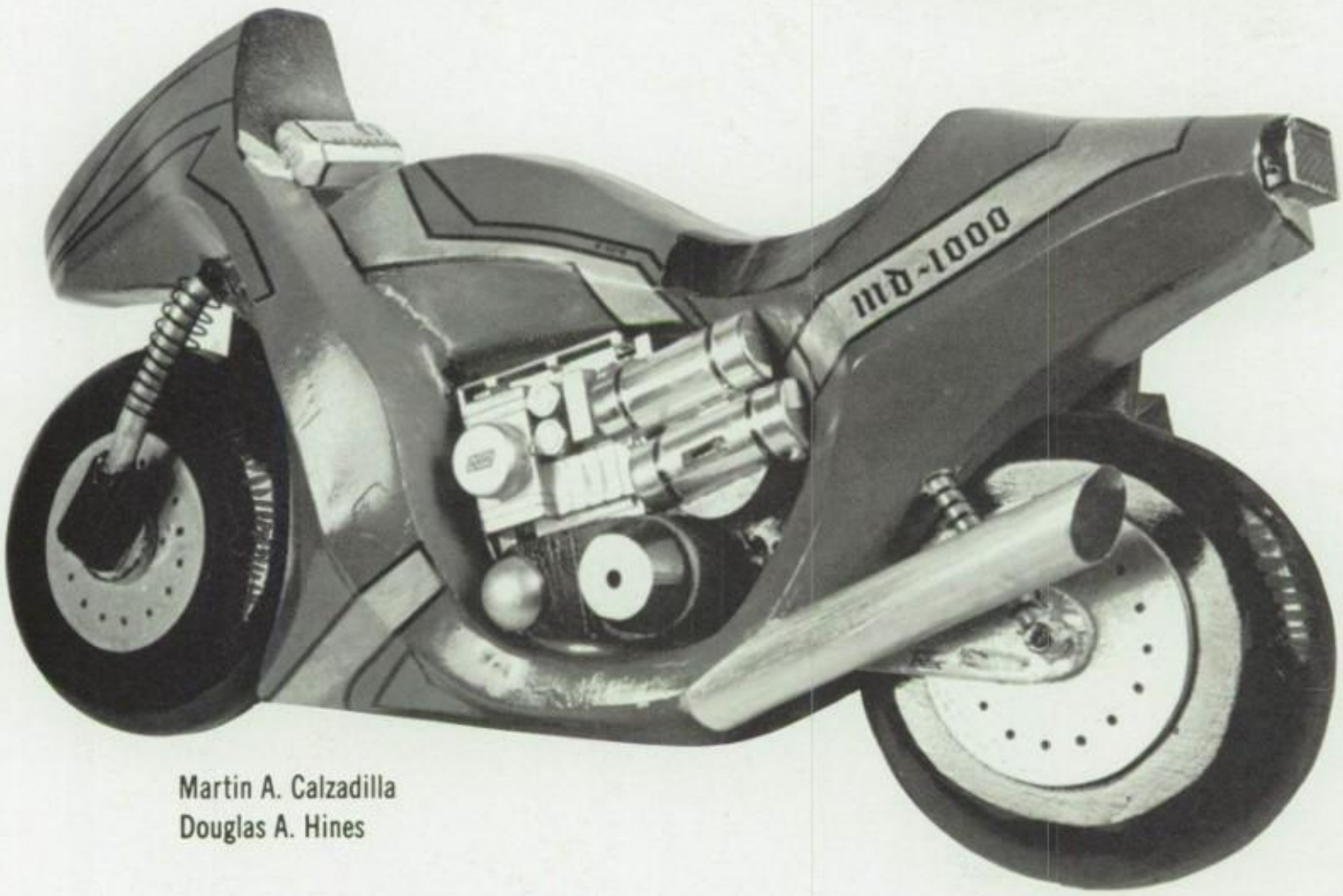




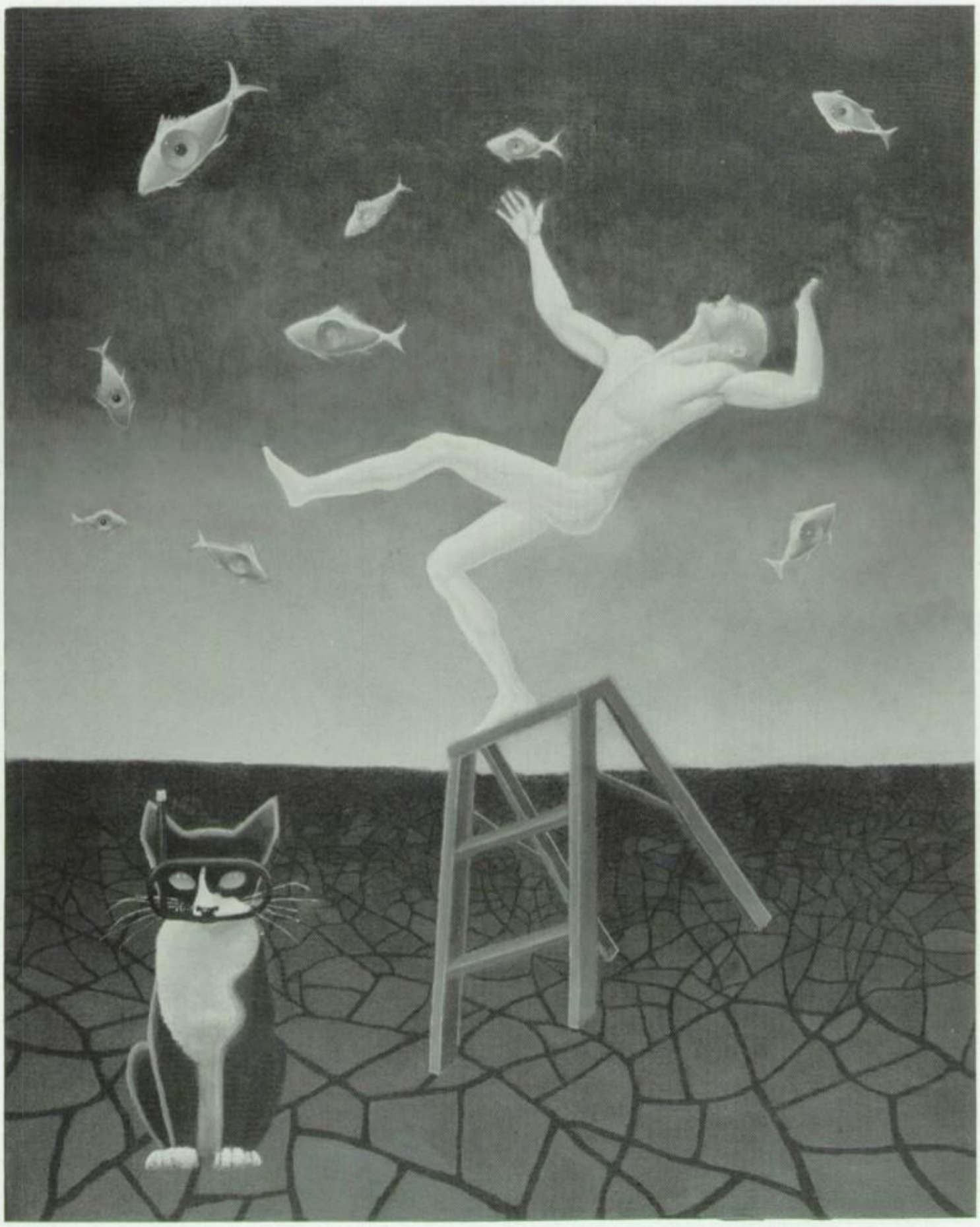
Reinaldo Velasquez



Michael G. Gushue



Martin A. Calzadilla
Douglas A. Hines



Nathalie Tierce: "Adjusting to the Atmosphere" 1985, acrylic on canvas

Architectural Drawing

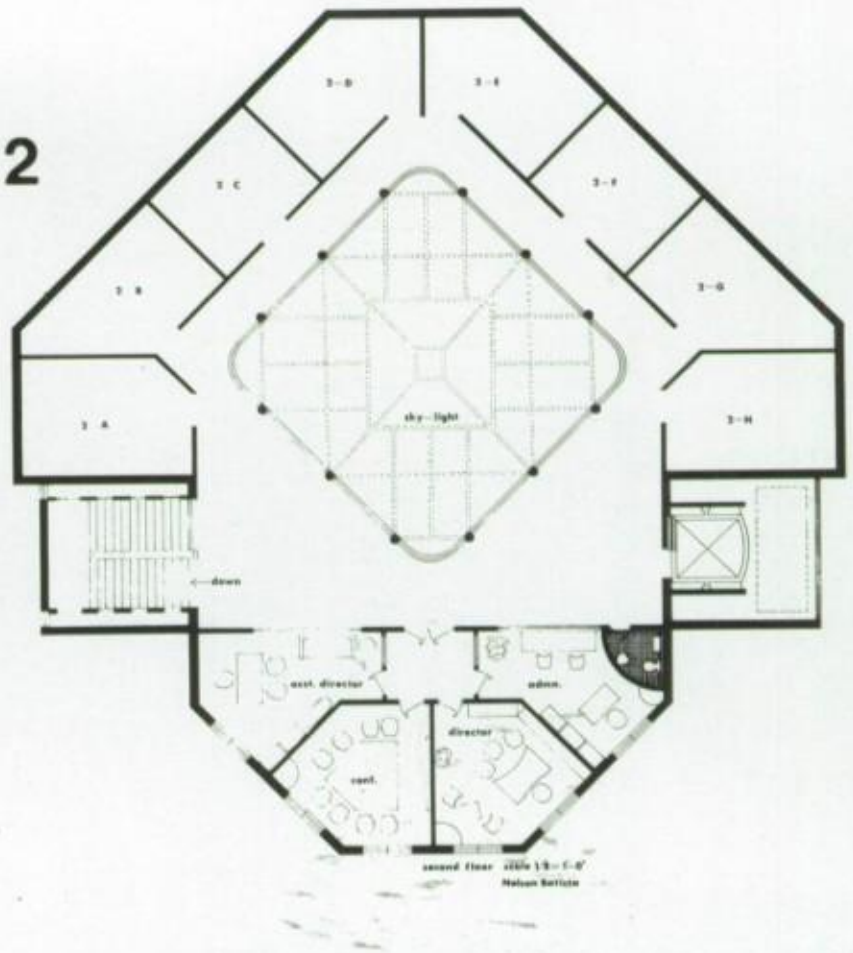
JOHN HOUGHTON HOUSE
AUSTIN, TEXAS 1886-1887

Yahlin Chang

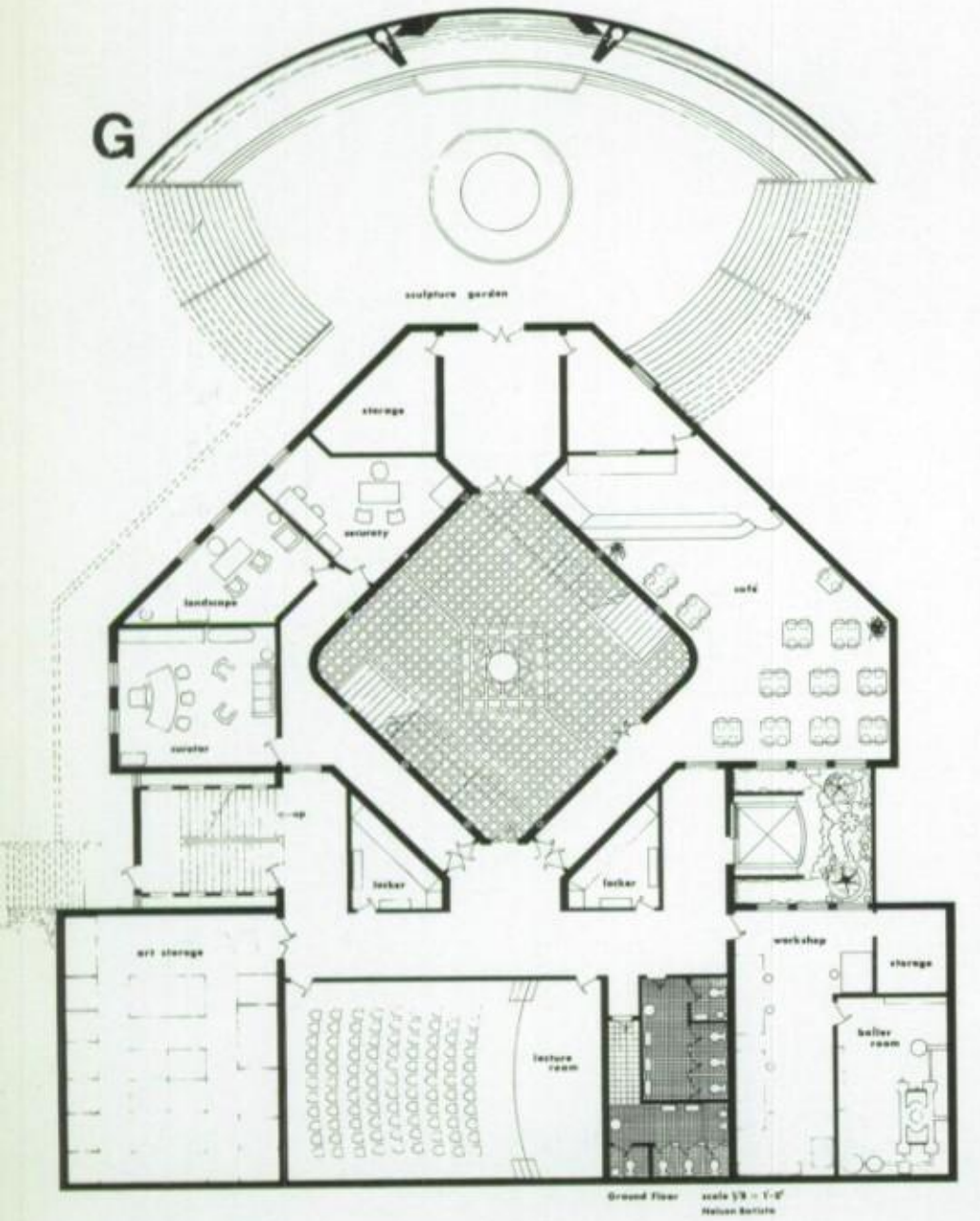
DAMIANA MUSEUM OF MODERN ART

Nelson A. Batista

2



G



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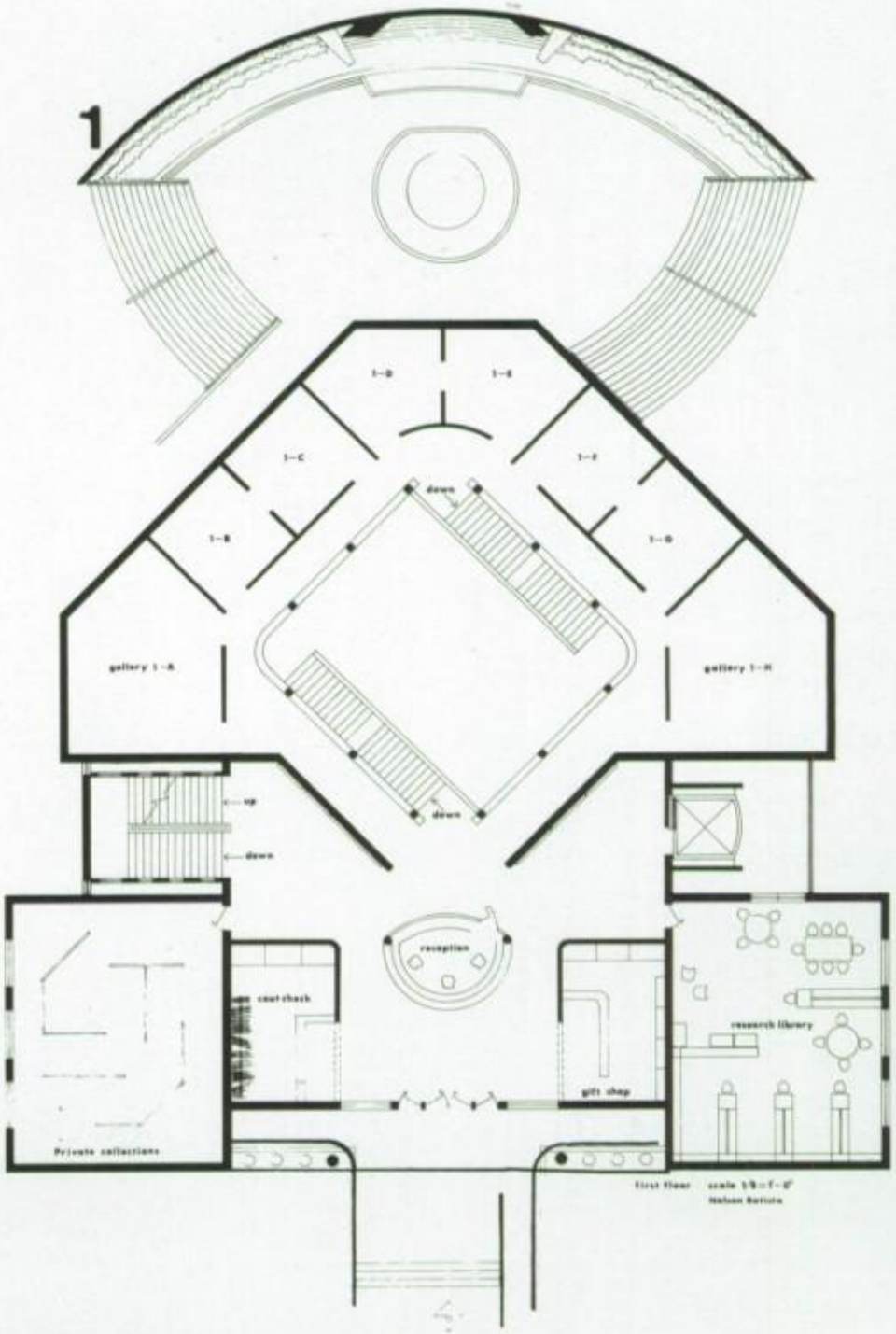
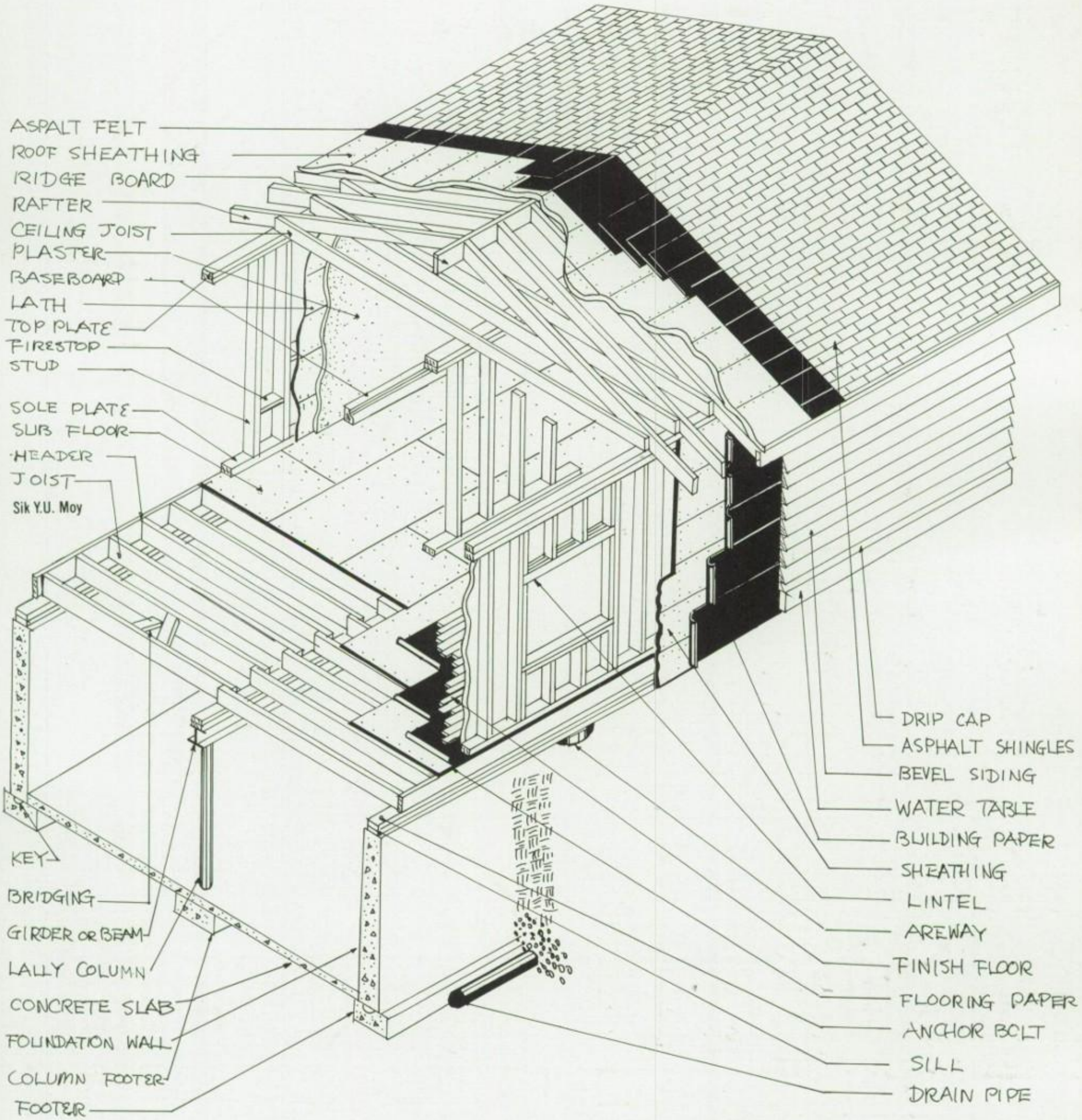
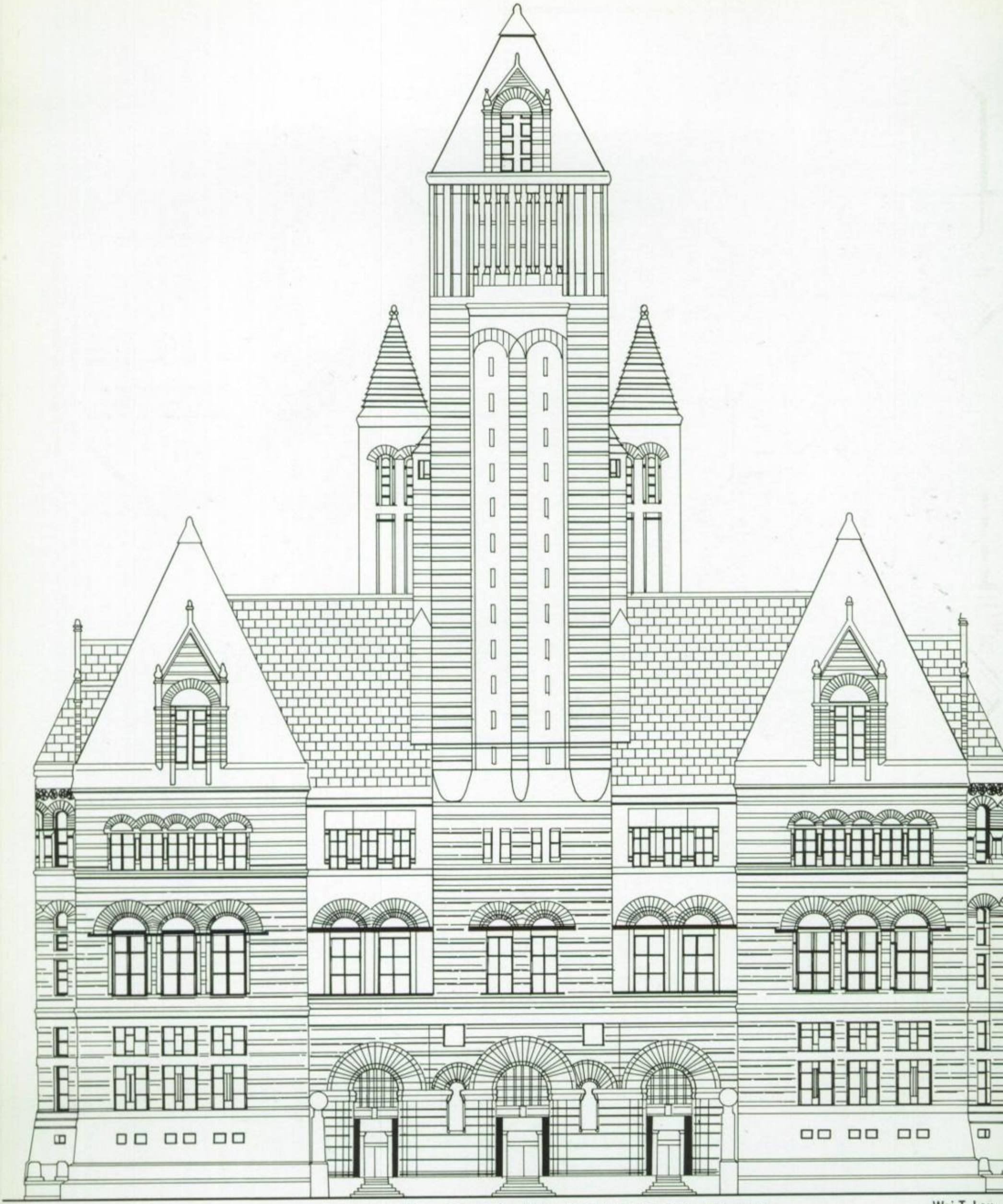




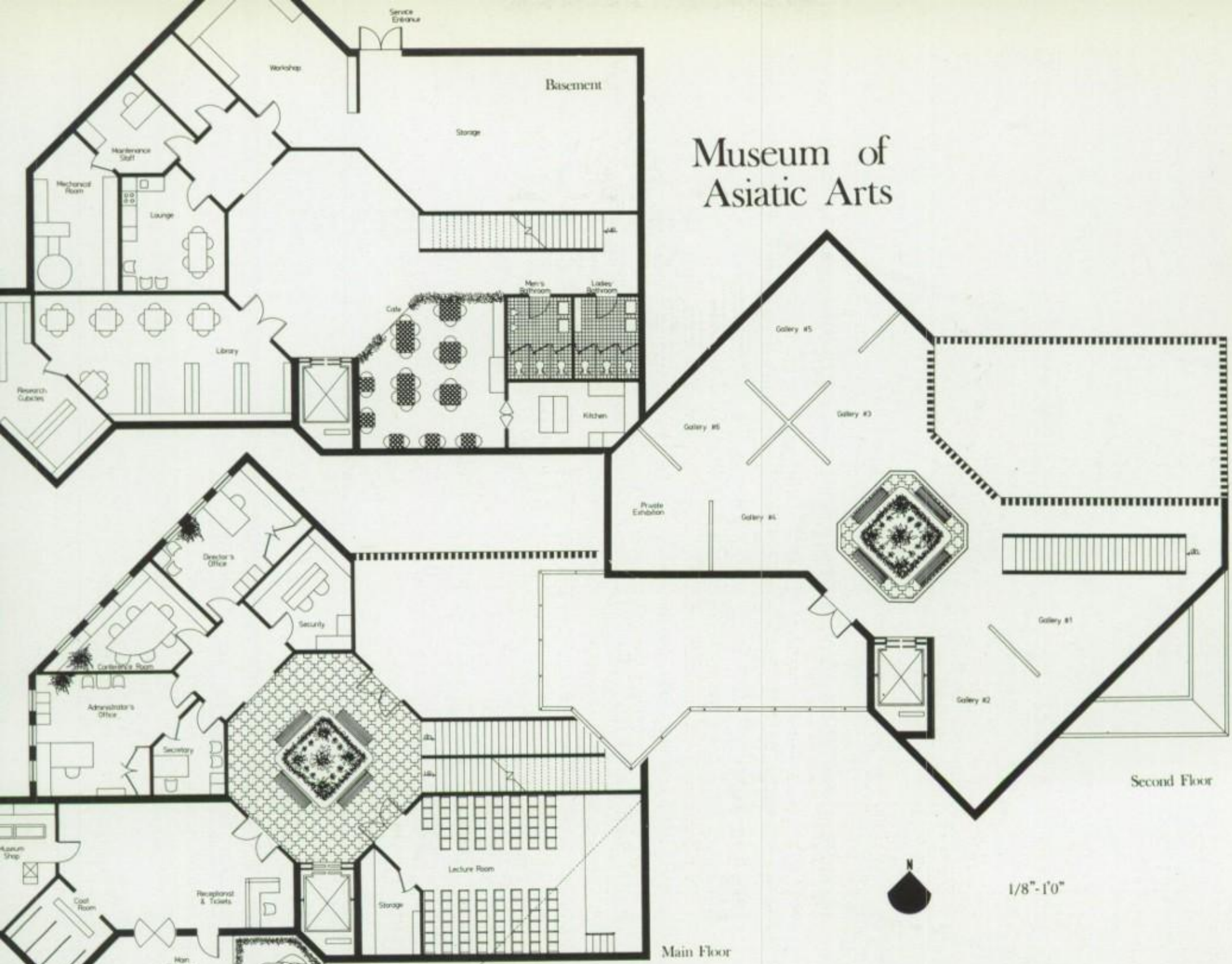
Residential Wood Frame Construction Sik Y.U. Moy



ALLEGHENY COUNTY COURTHOUSE PITTSBURGH, PENNSYLVANIA. 1884-1888; HENRY HOBSON RICHARDSON ARCHTIECT

Wai T. Lau

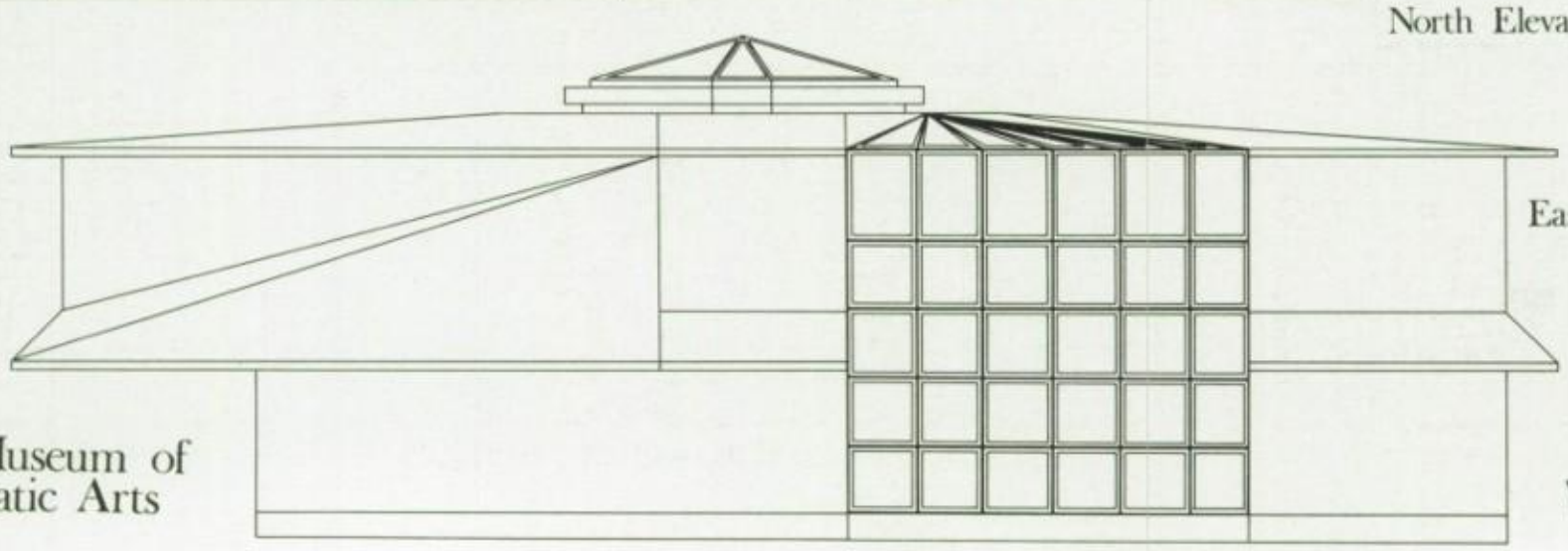
Museum of Asiatic Arts



Second Floor

Main Floor

North Elevation



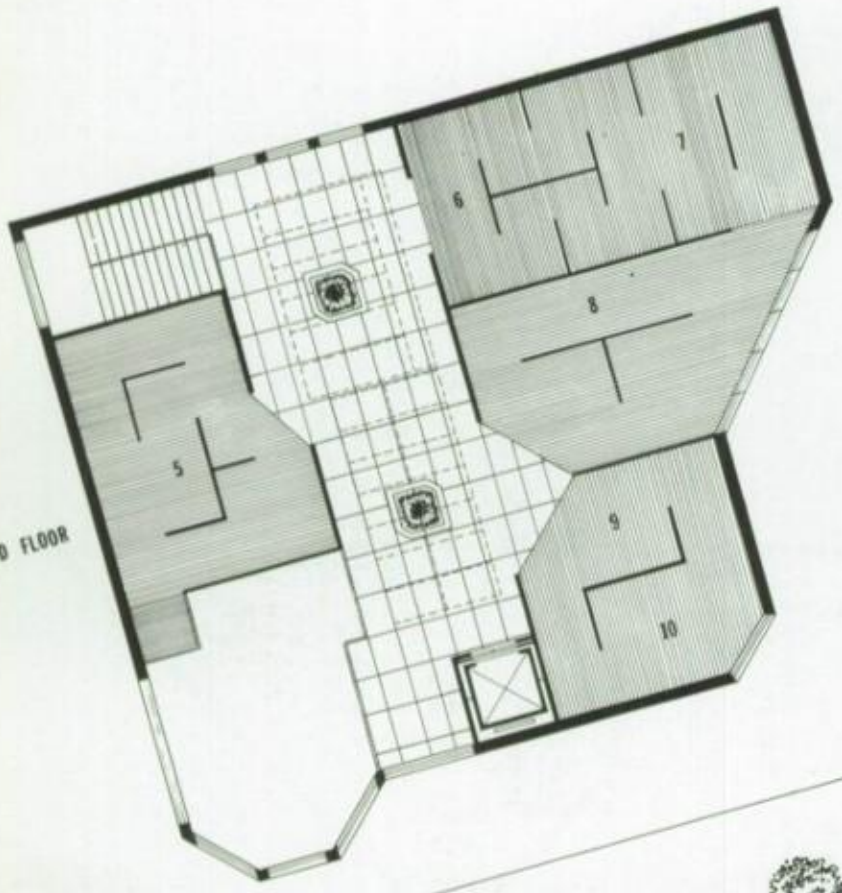
East Elevation

Museum of Asiatic Arts

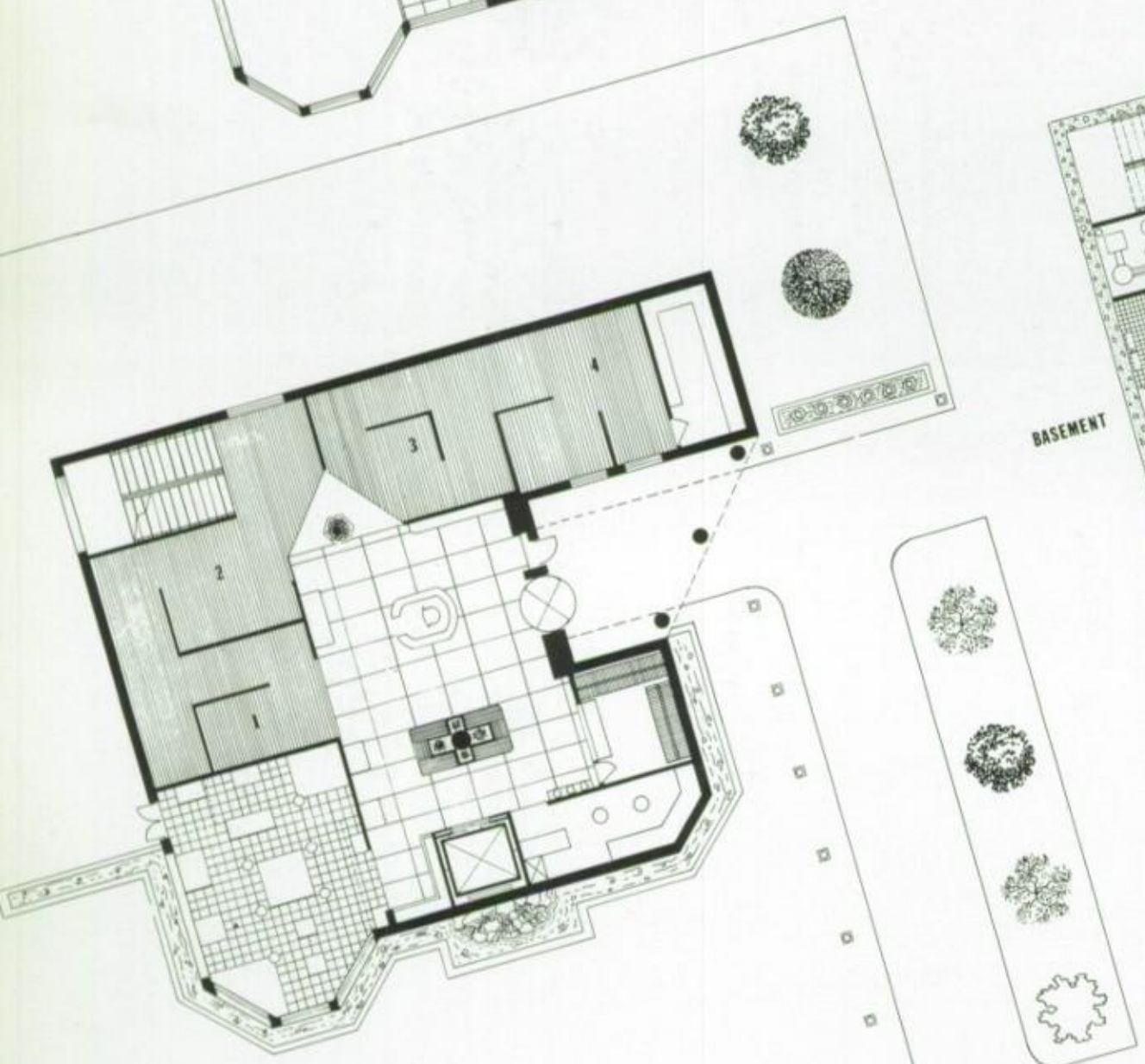
Yahlin Chang

BEVERLY MUSEUM OF FINE ARTS

design: Vinny Fung



BASEMENT



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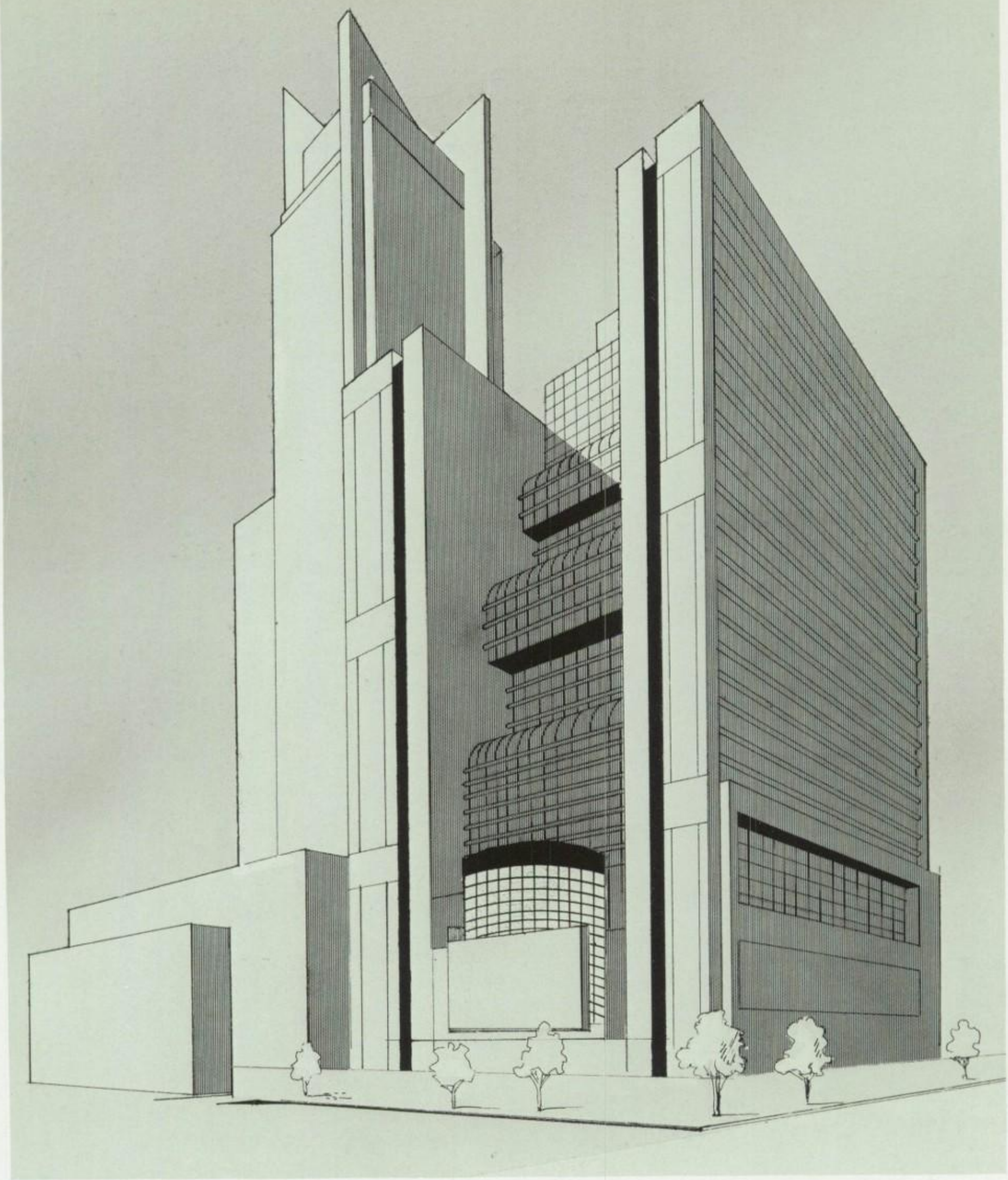
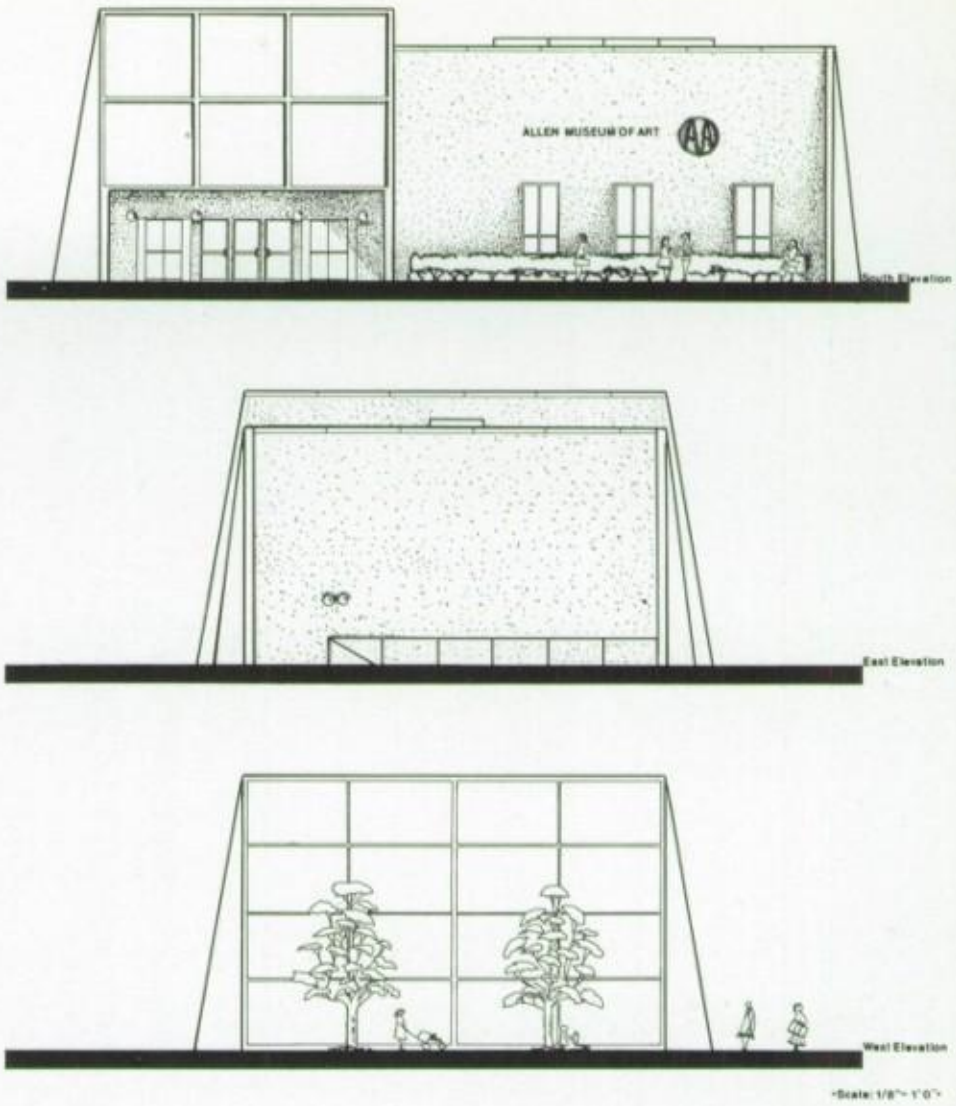


Vincent Fung

ALLEN MUSEUM OF ART



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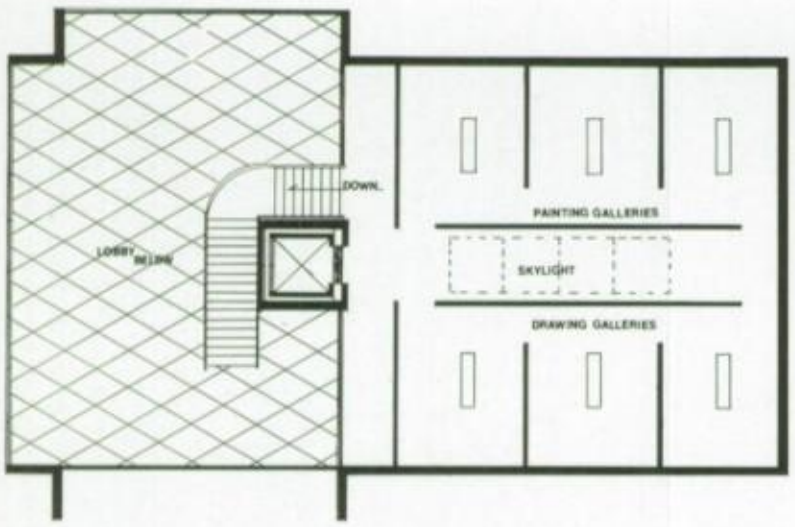
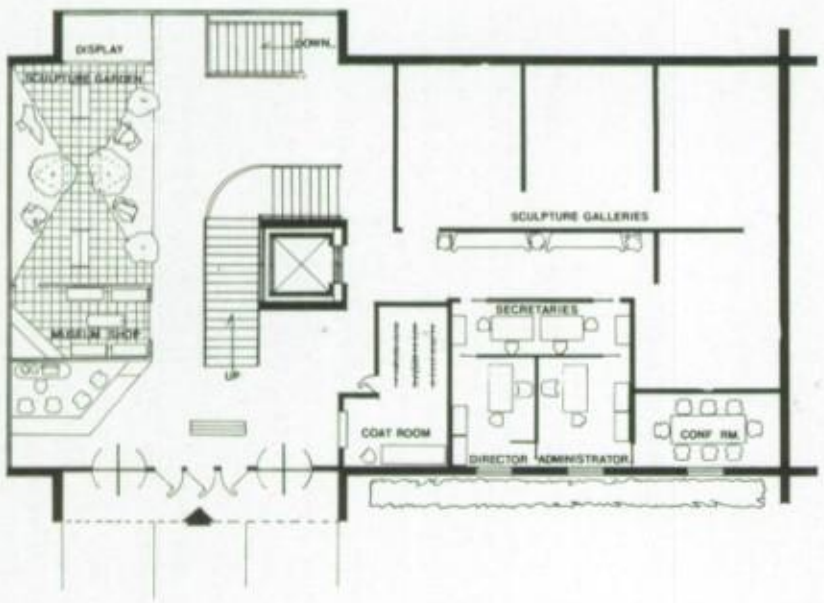
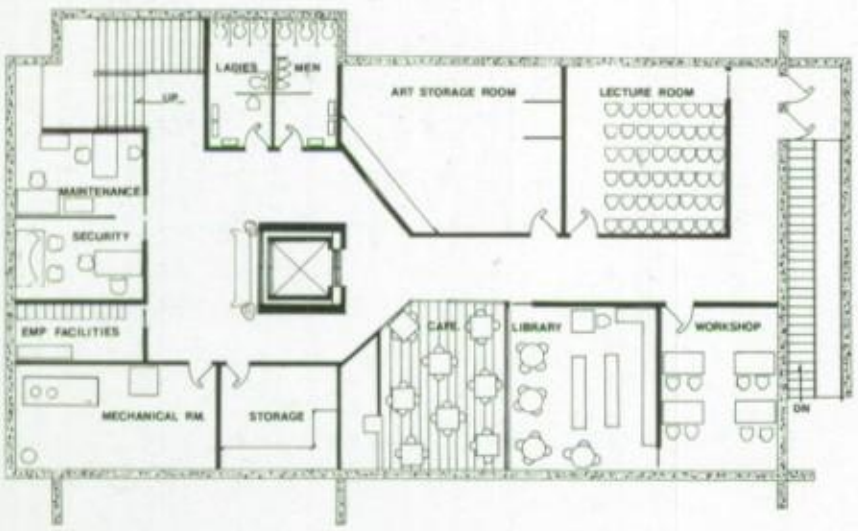
2ND FLOOR



1ST FLOOR

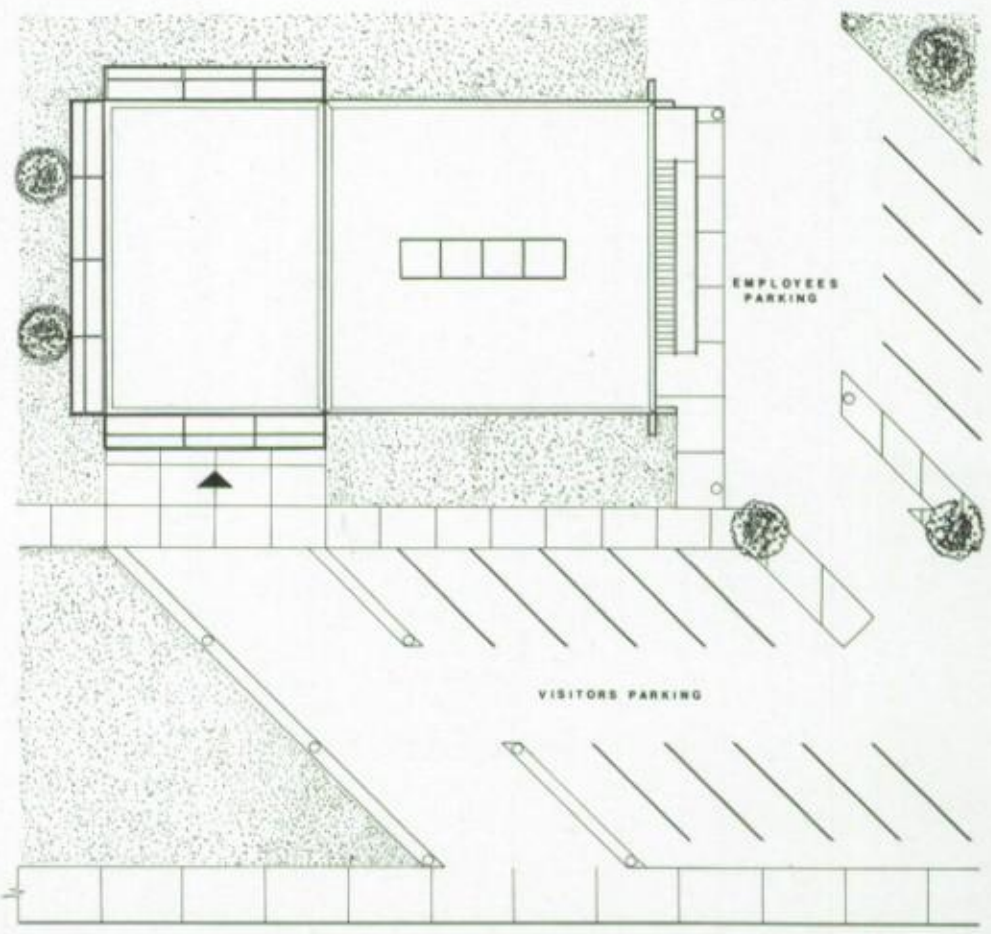


LOWER LEVEL



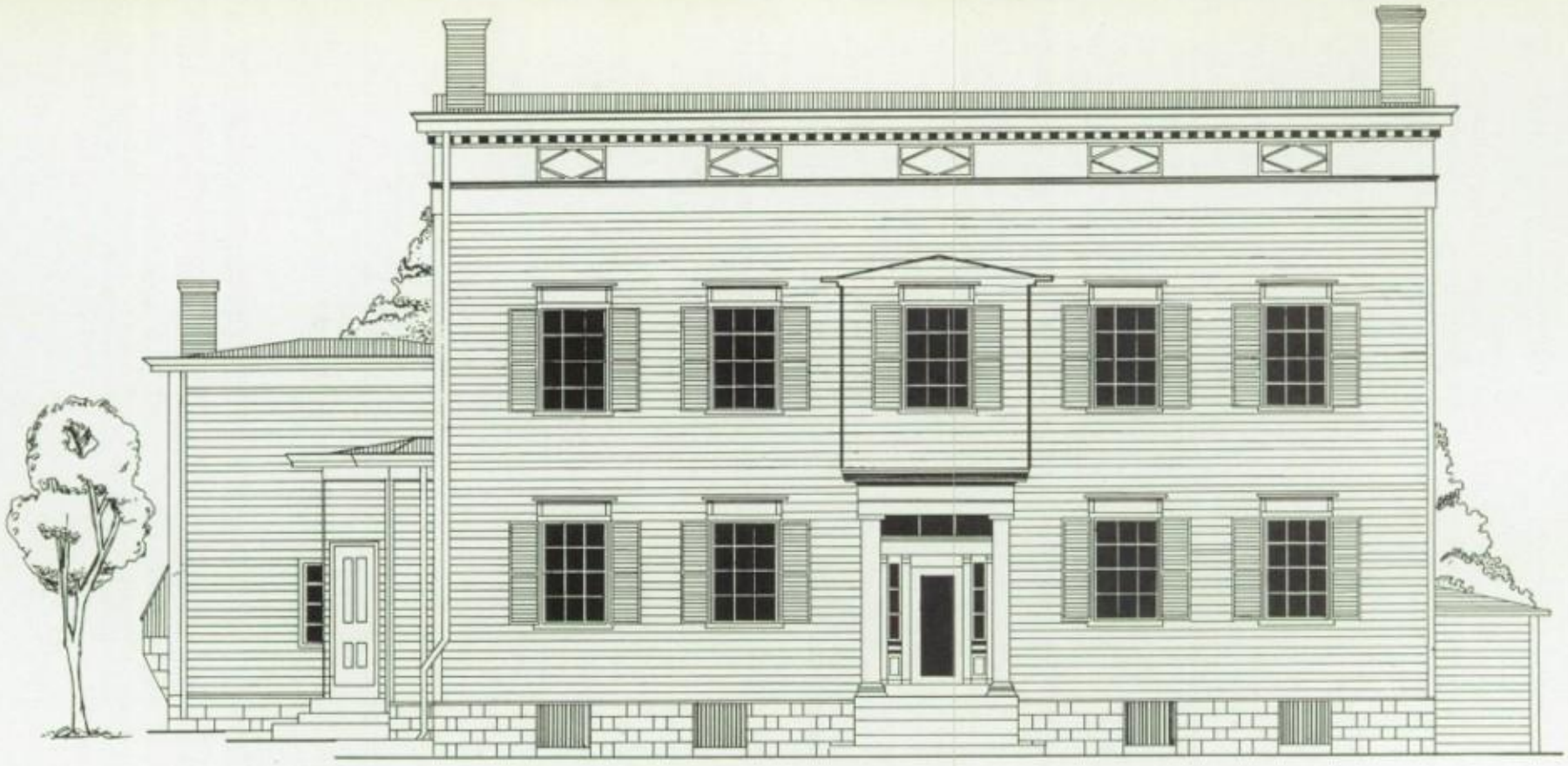
Scale: 1/8" =1'0"

ALLEN MUSEUM OF ART

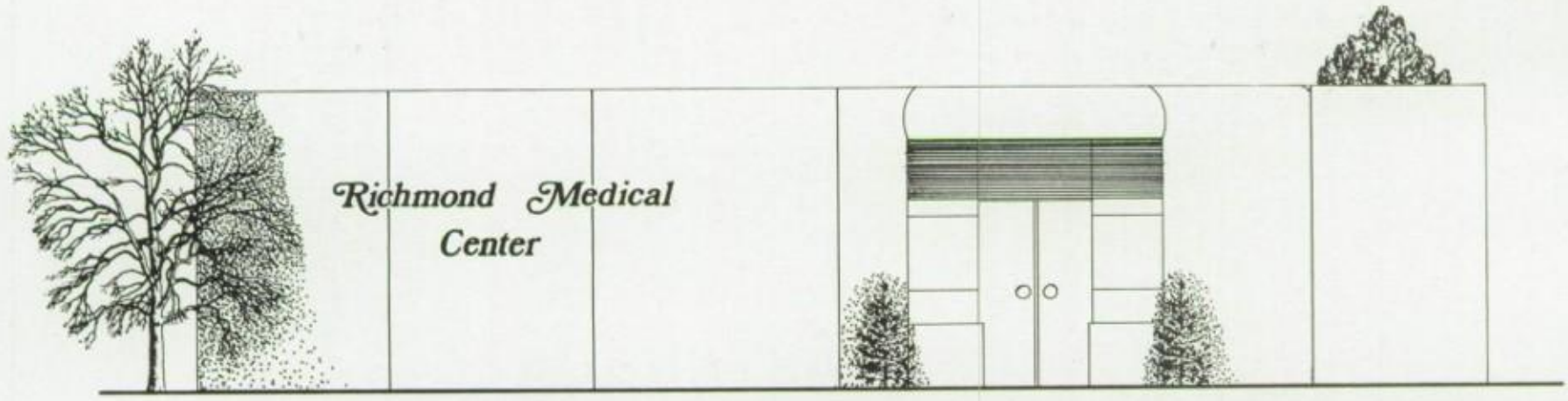


·Site Plan·
·Scale: 3/32"– 1'0"·

Julius Allen



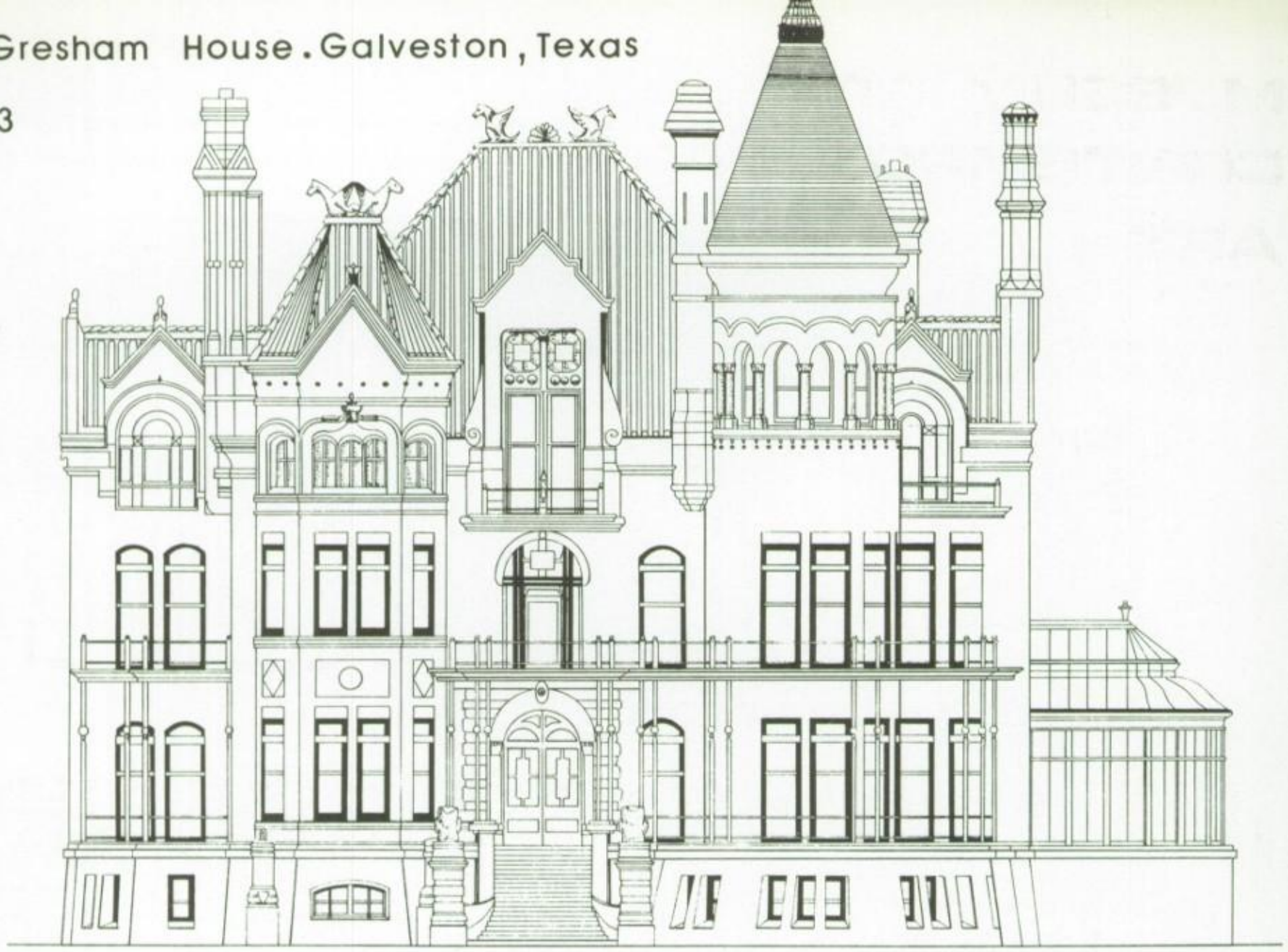
Cam Thanh Tran



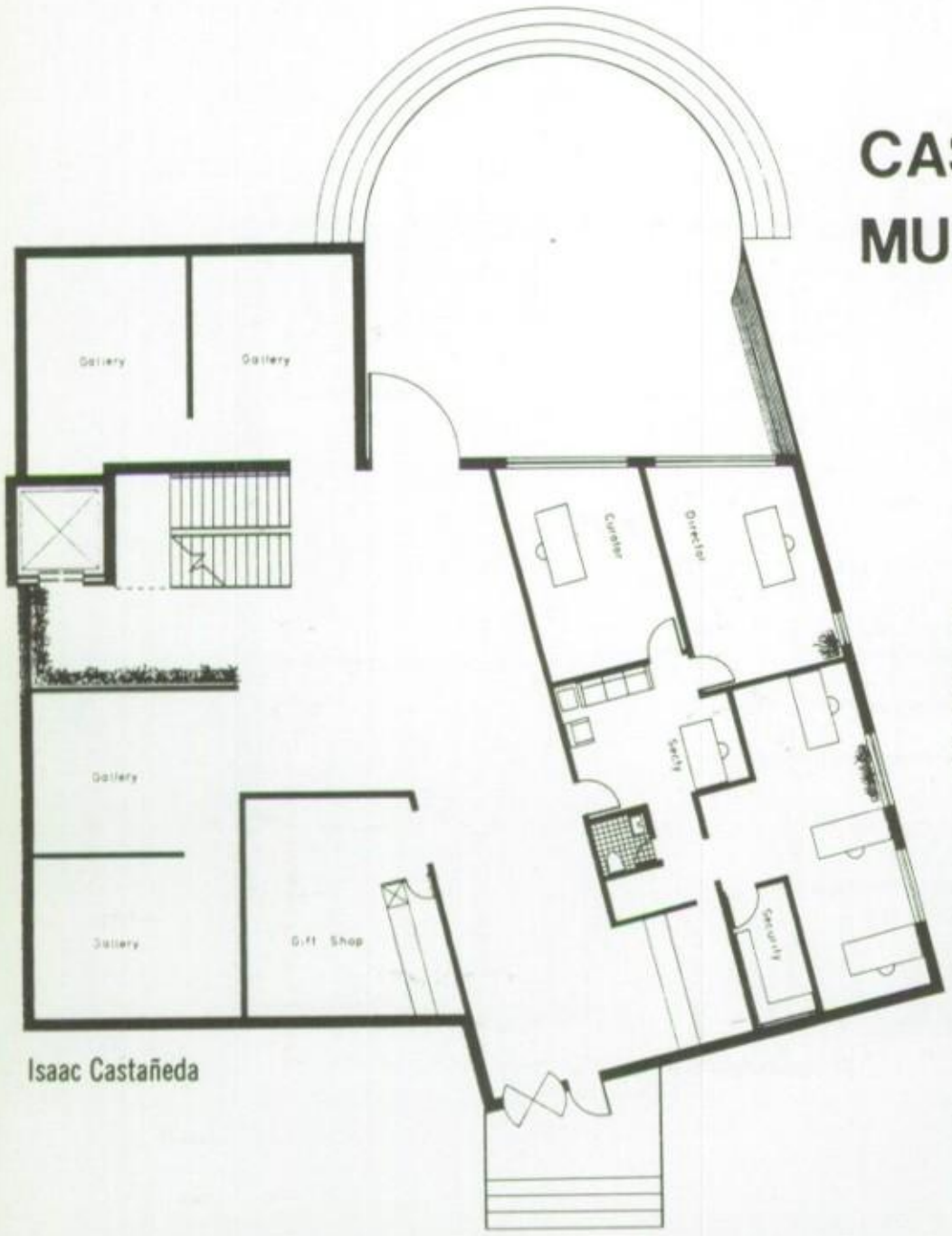
Bernice E. Steckler

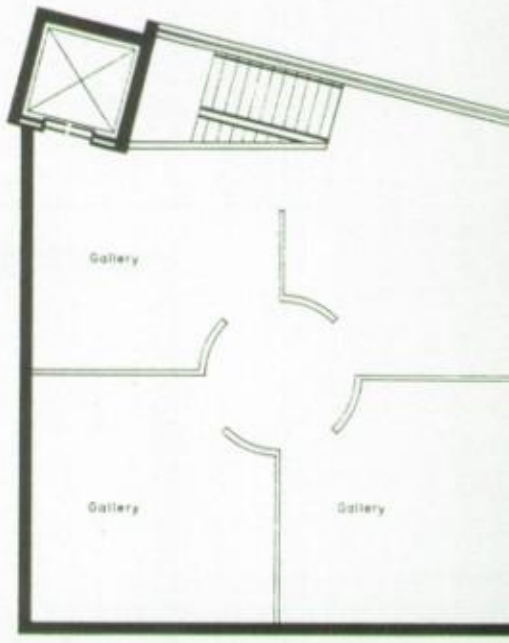
Walter Gresham House. Galveston, Texas

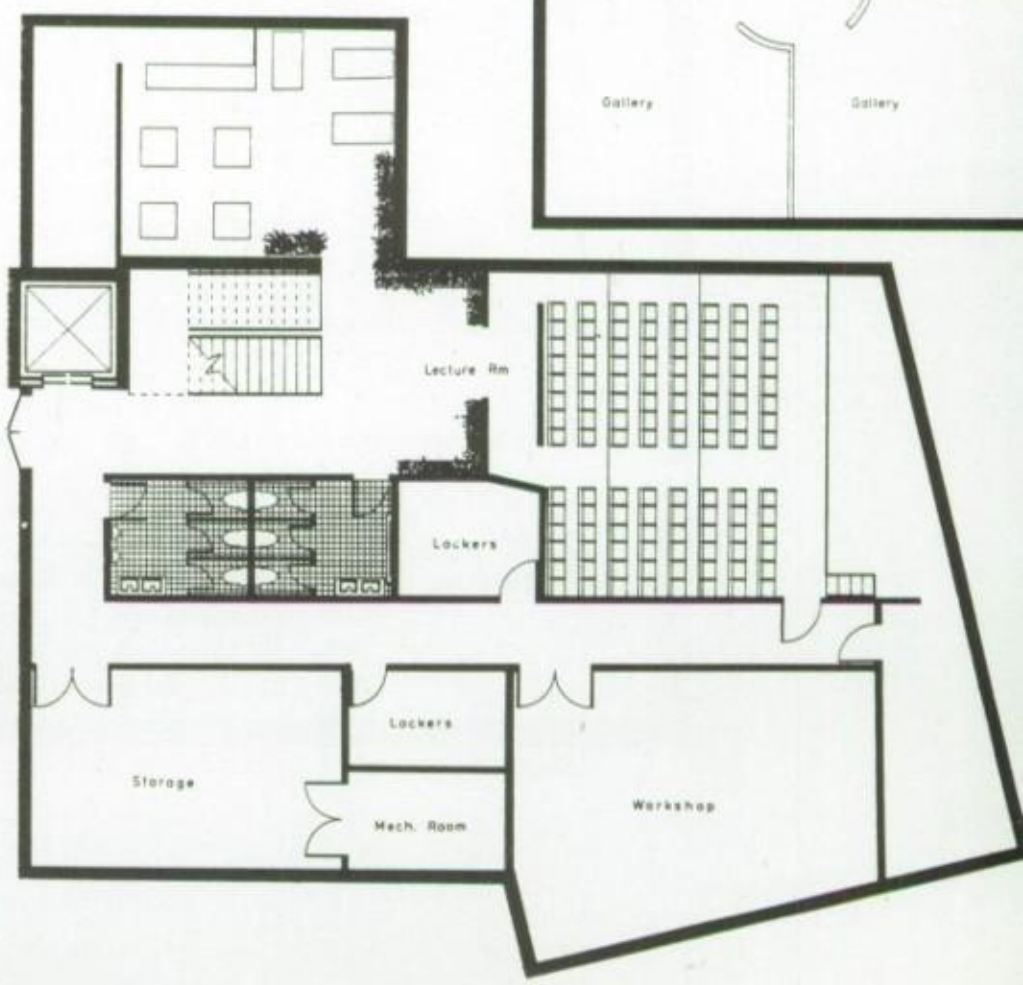
1886 – 1893



CASTAÑEDA MUSEUM OF ART

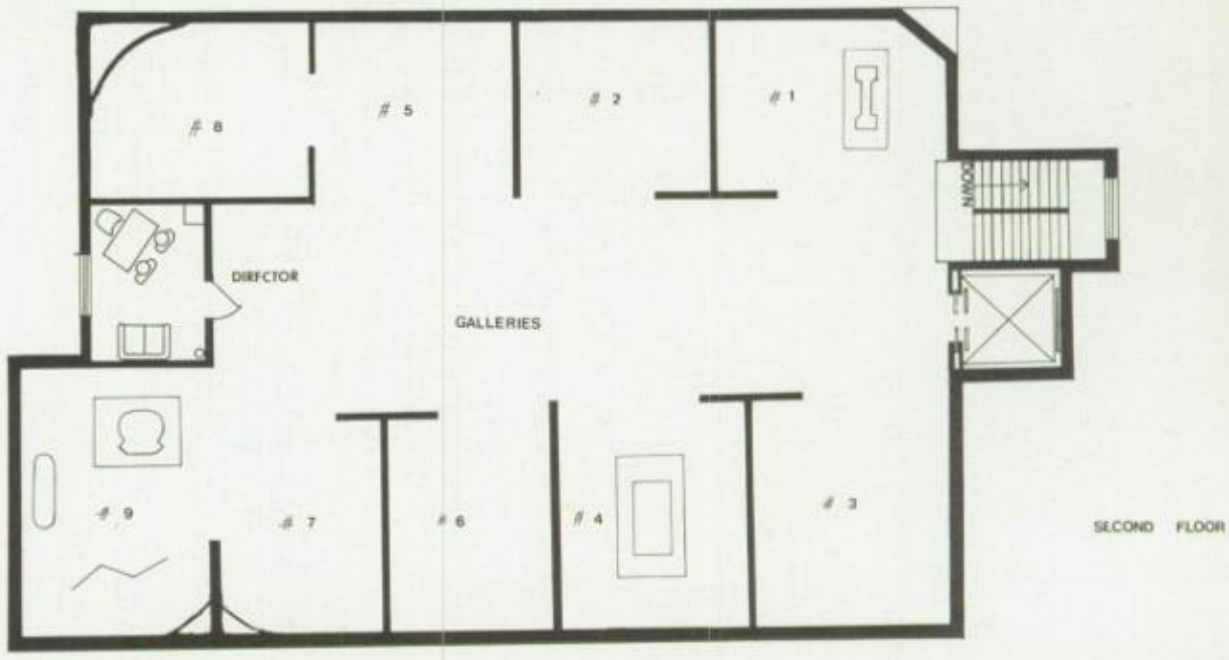




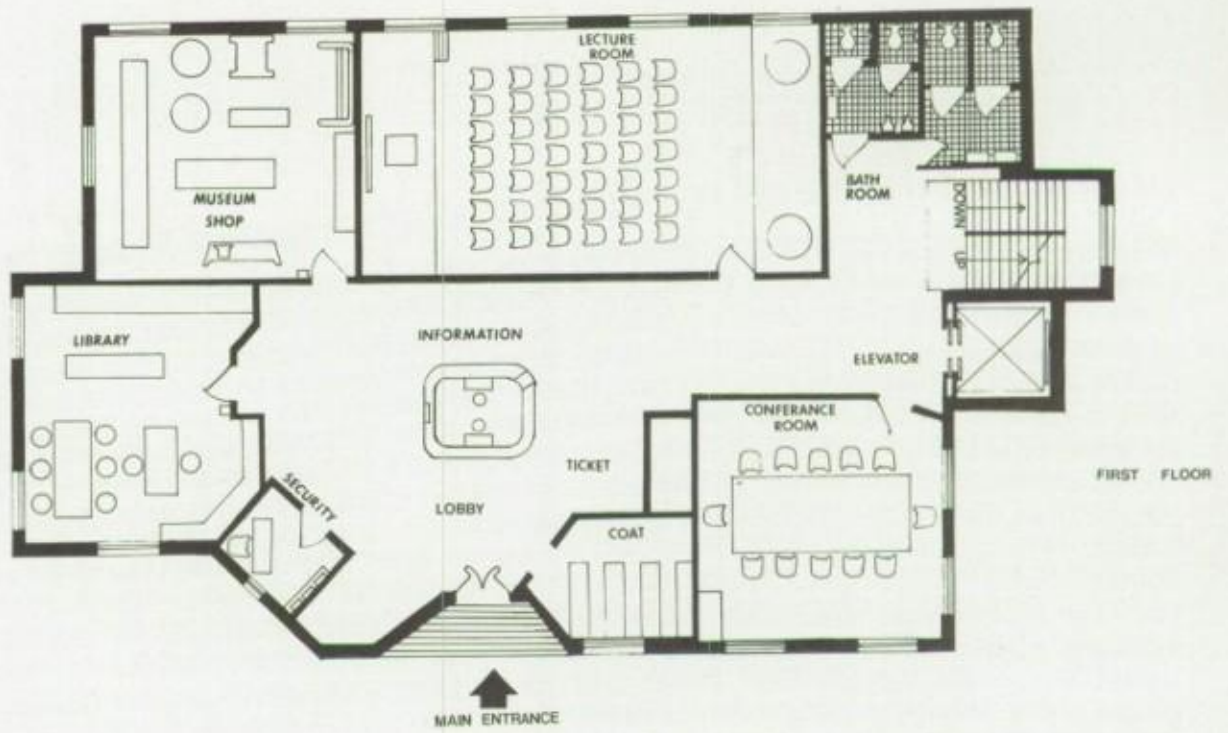


Isaac Castañeda

MUSEUM OF CONTEMPORARY ART

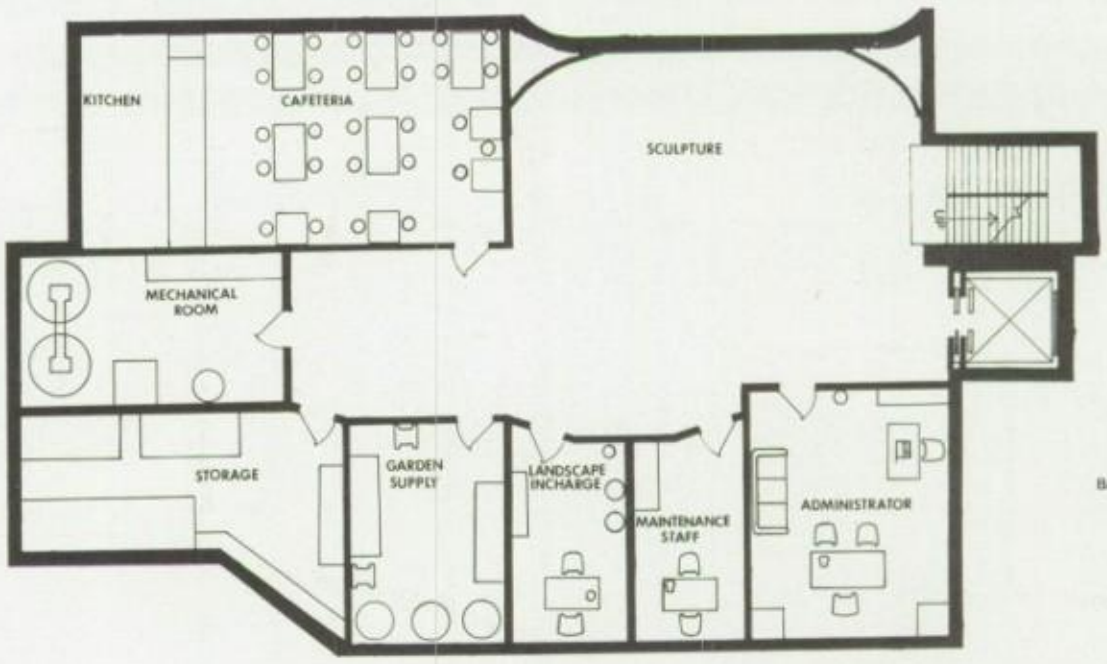


SECOND FLOOR



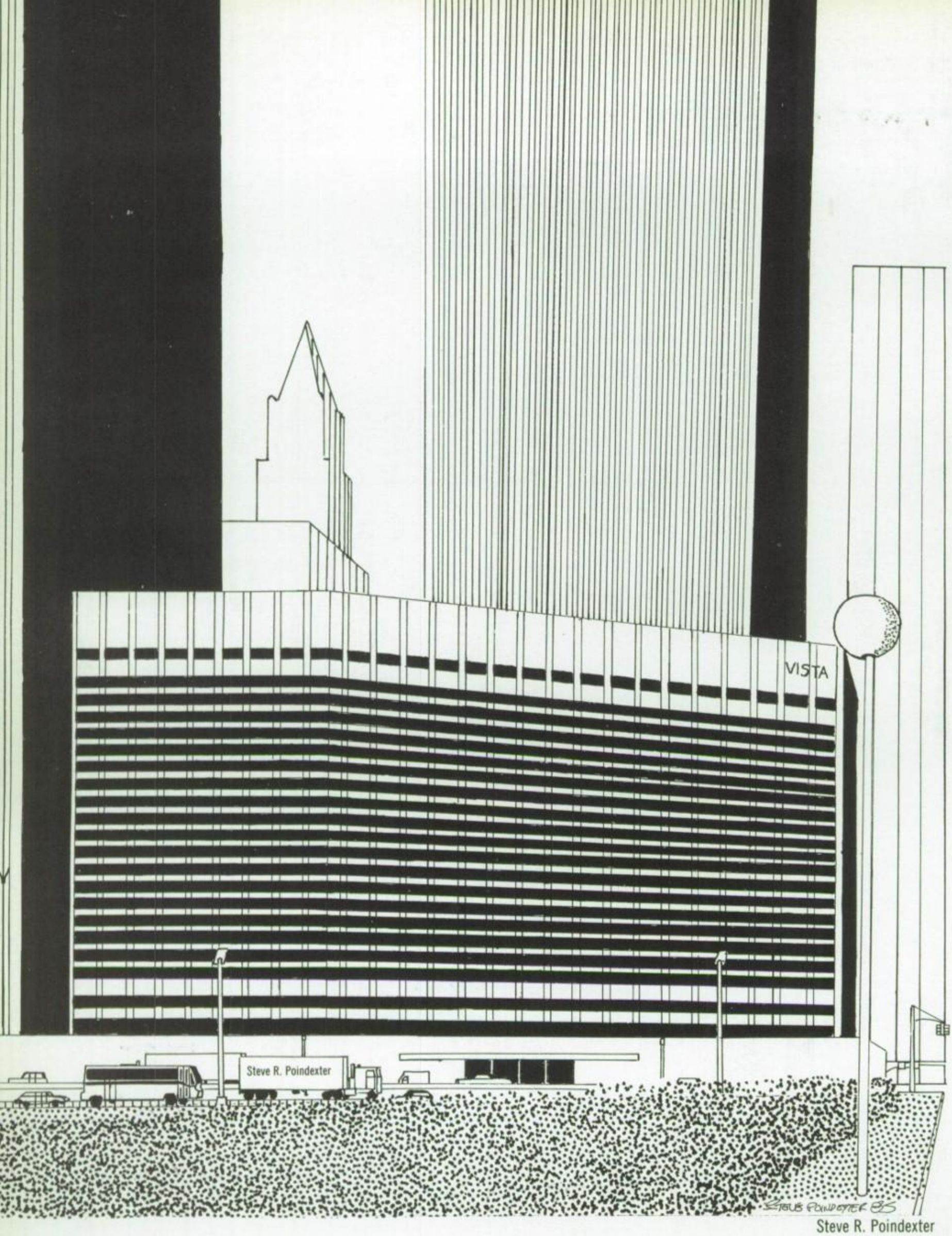
FIRST FLOOR

MAIN ENTRANCE



BASEMENT

Jack Law

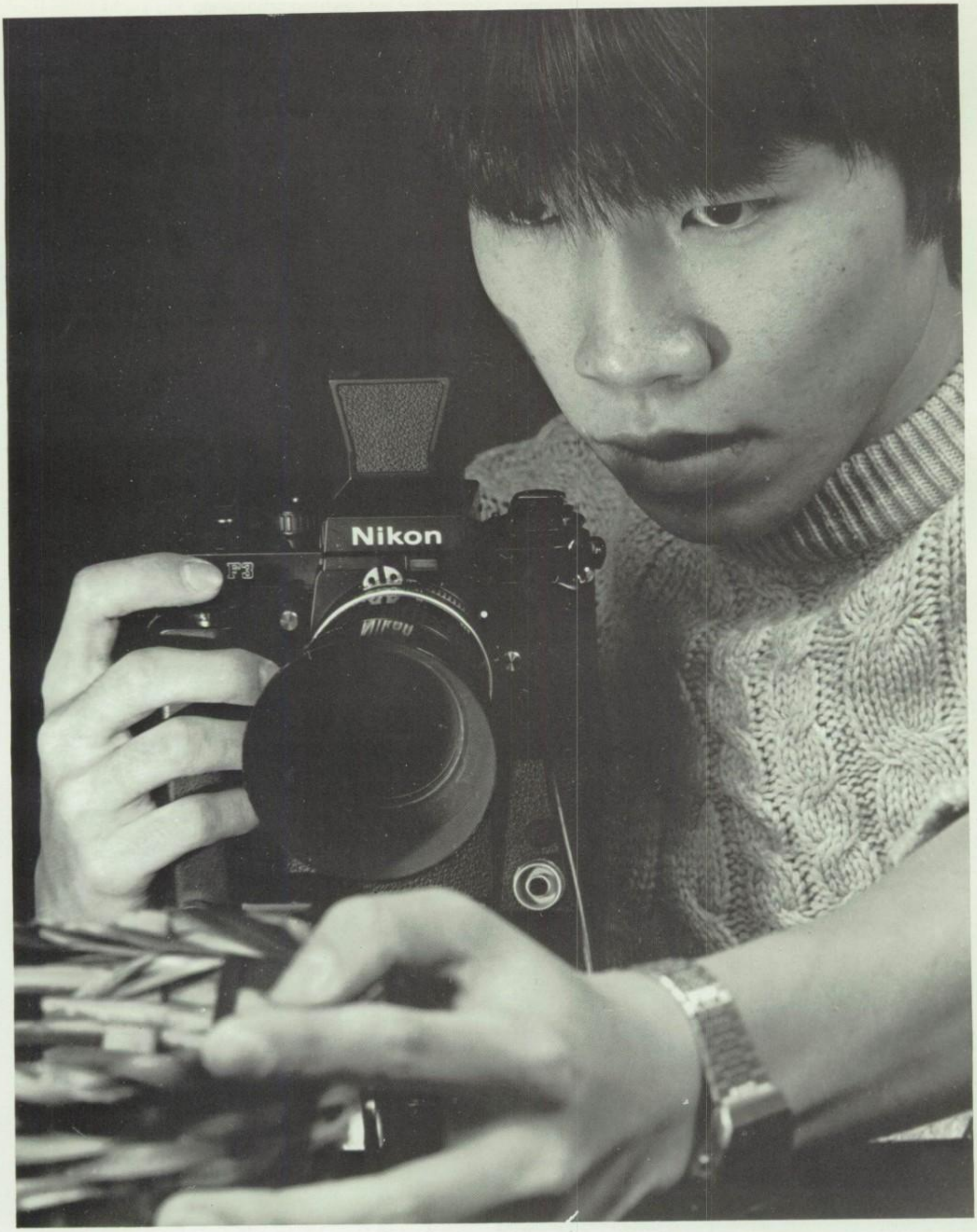


Steve R. Poindexter

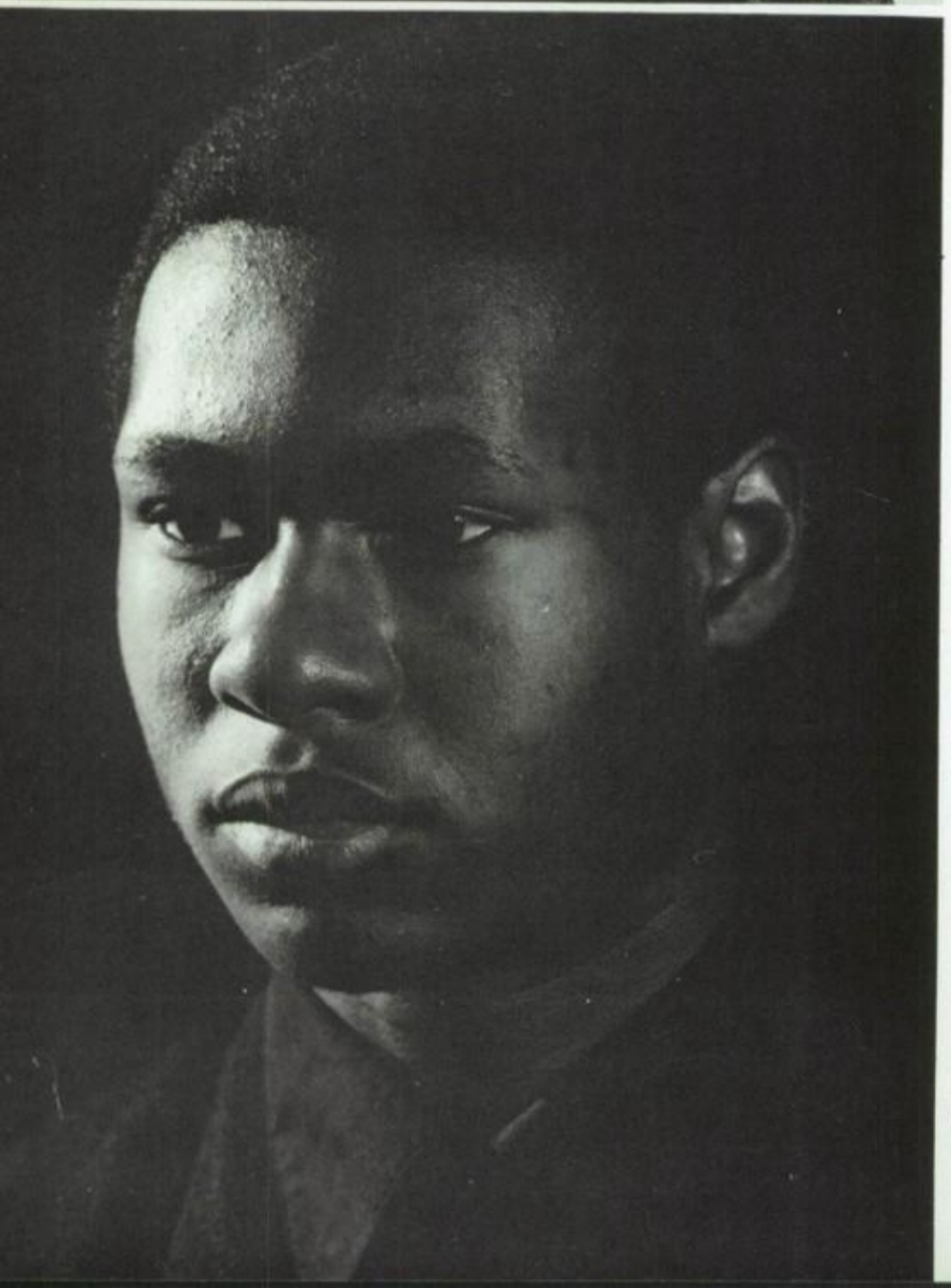
Photography

Matthew C. Kao

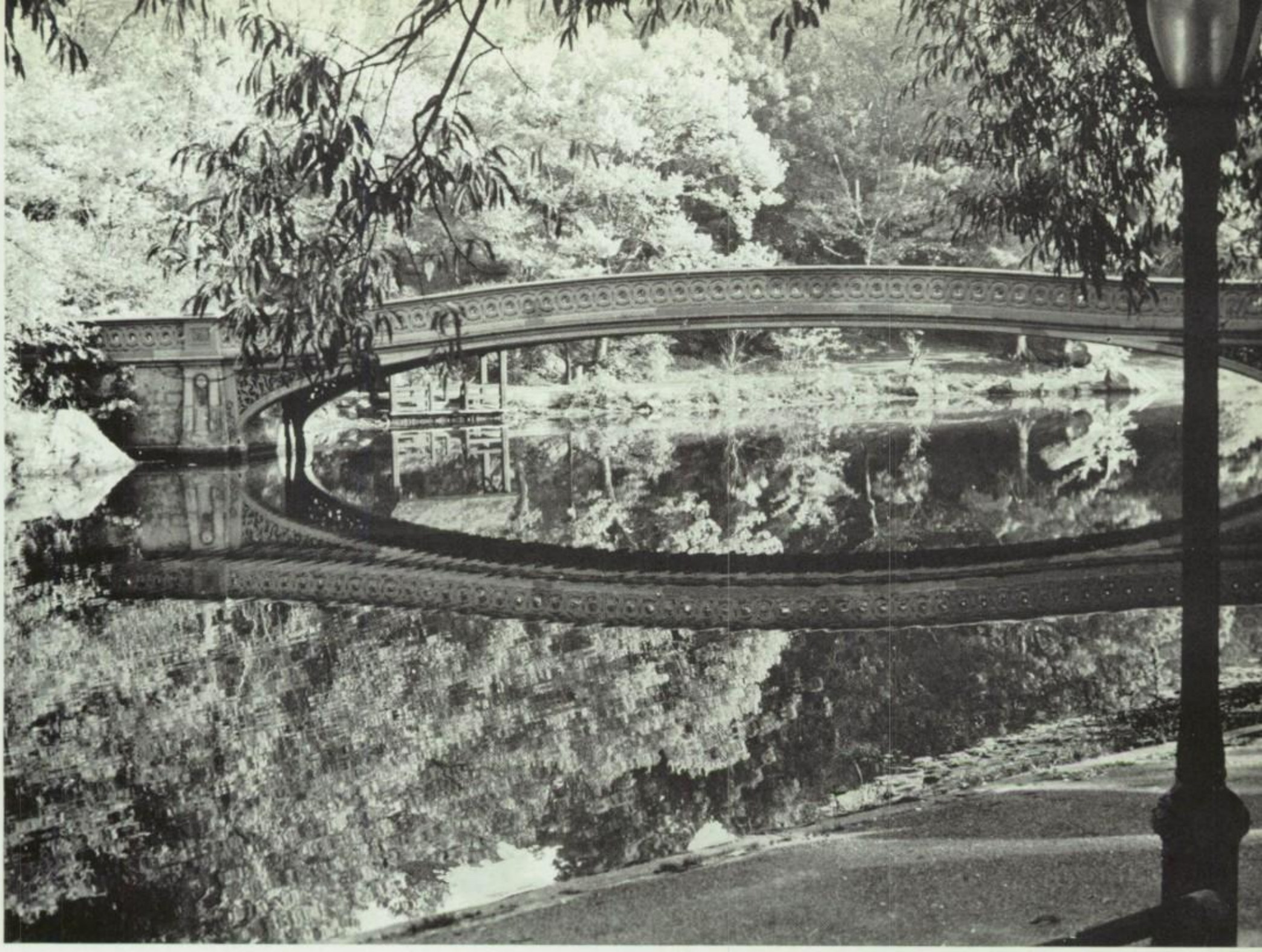
Matthew C. Kao



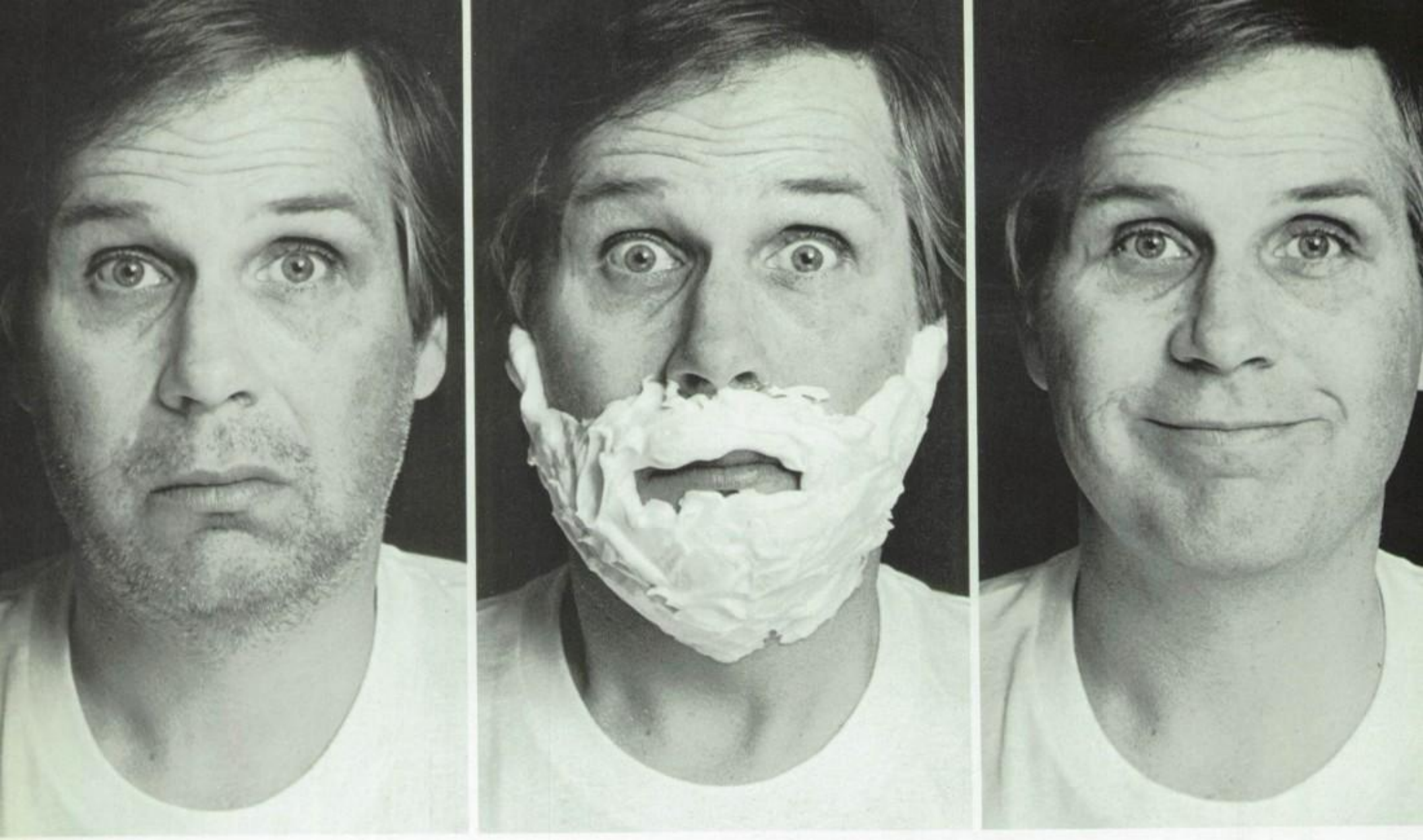
Matthew C. Kao



Hong Chui



Deborah B. Joachim



Jennifer S. Carlson

Jennifer S. Carlson

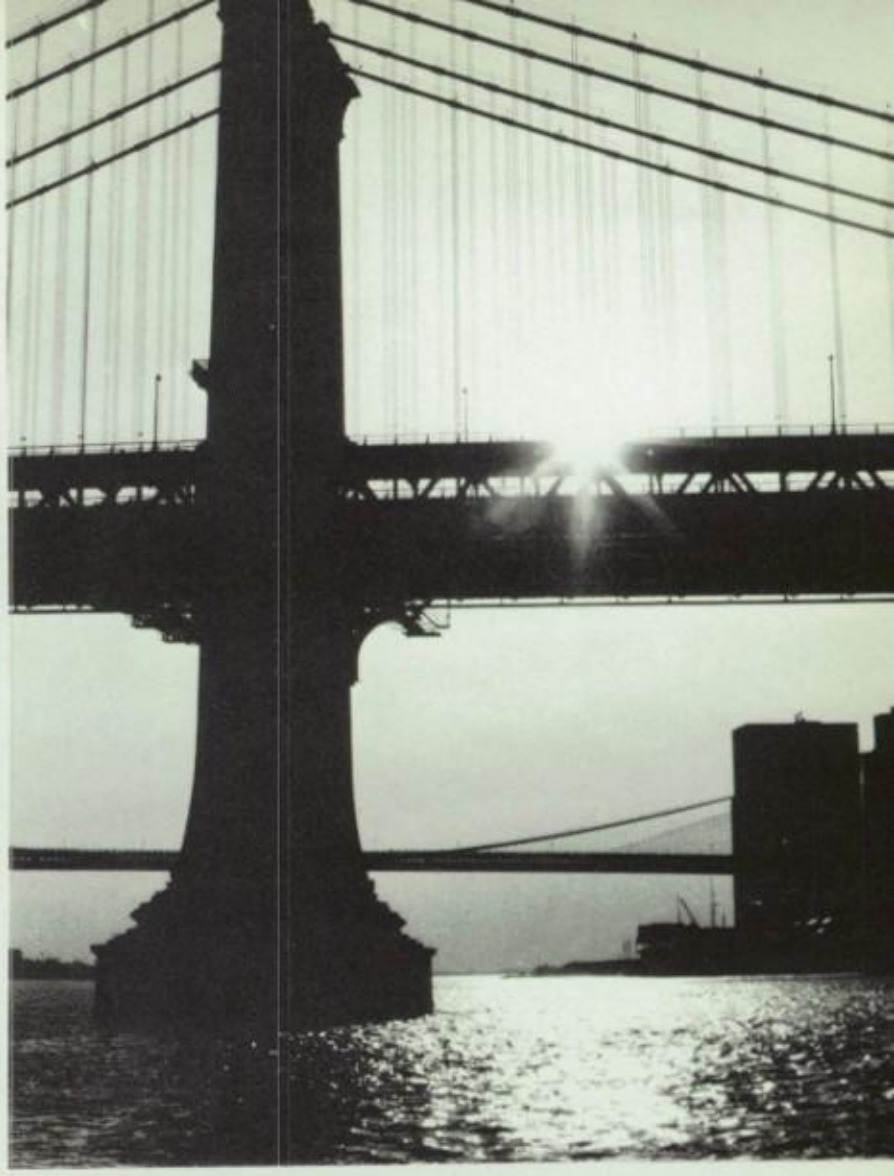
Julie E. Checkett

Joanne D. Schulter

Yvonne M. Bach

Yvonne M. Bach

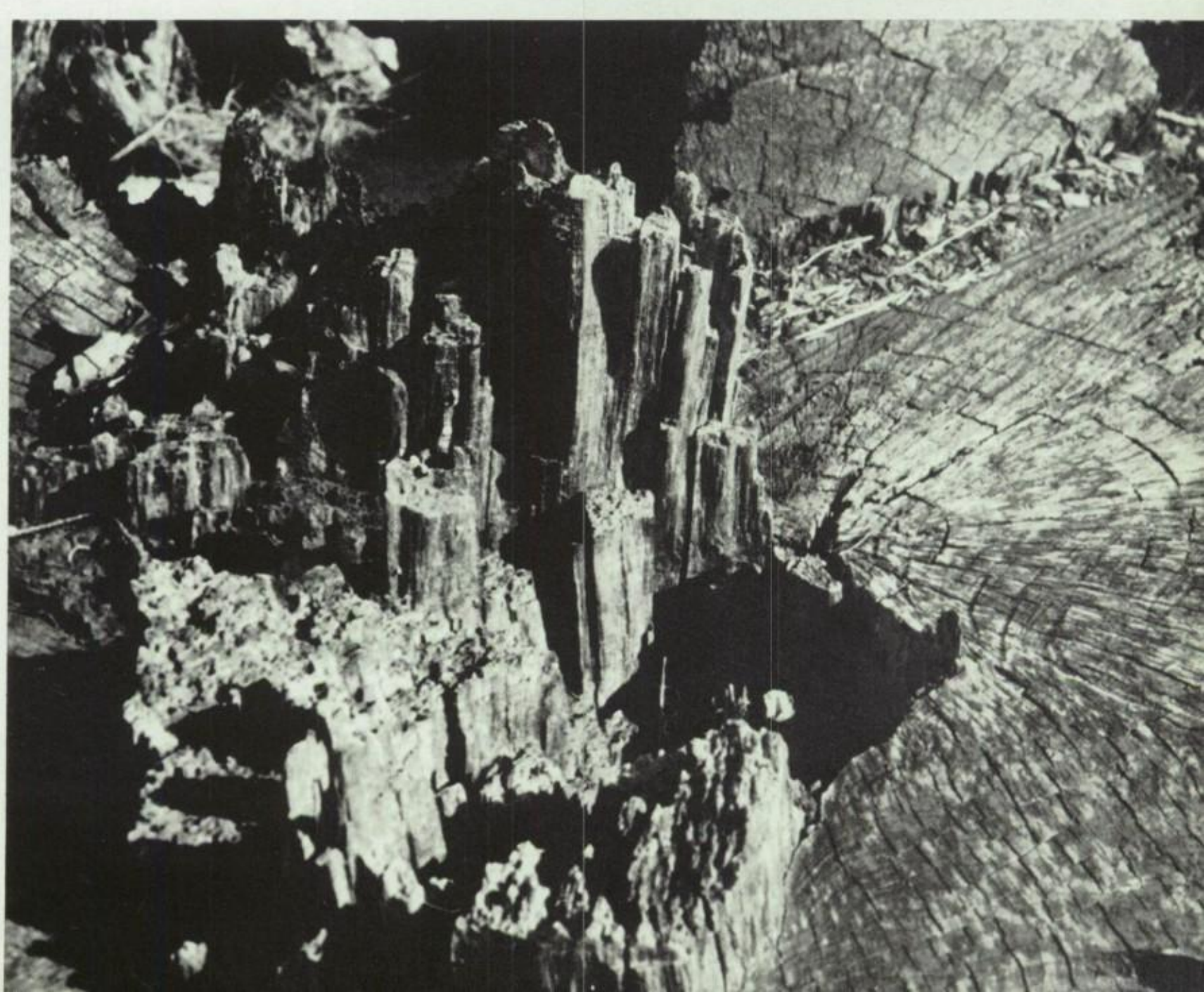
Jennifer L. Cooper



Kit Ling Yeung

Maritza Ortiz

Belinda M. Ifill



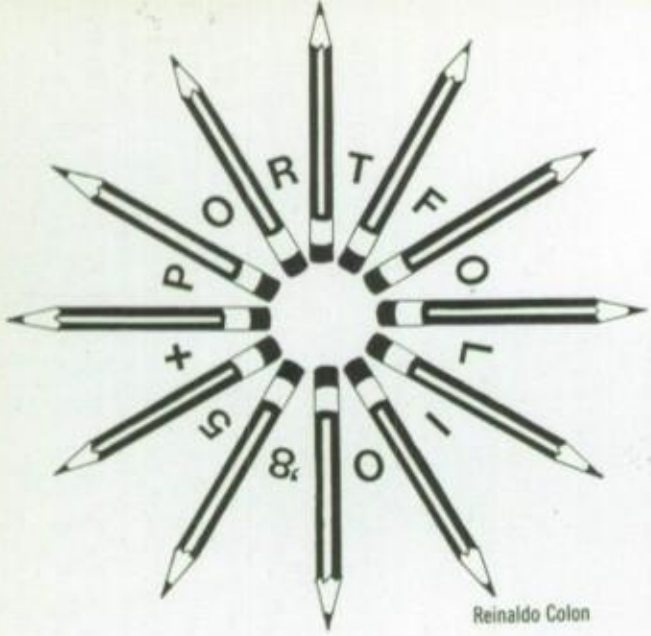
Imac S. Reynaga

Richard R. Simpson

Cover Stamp & Original Alphabets

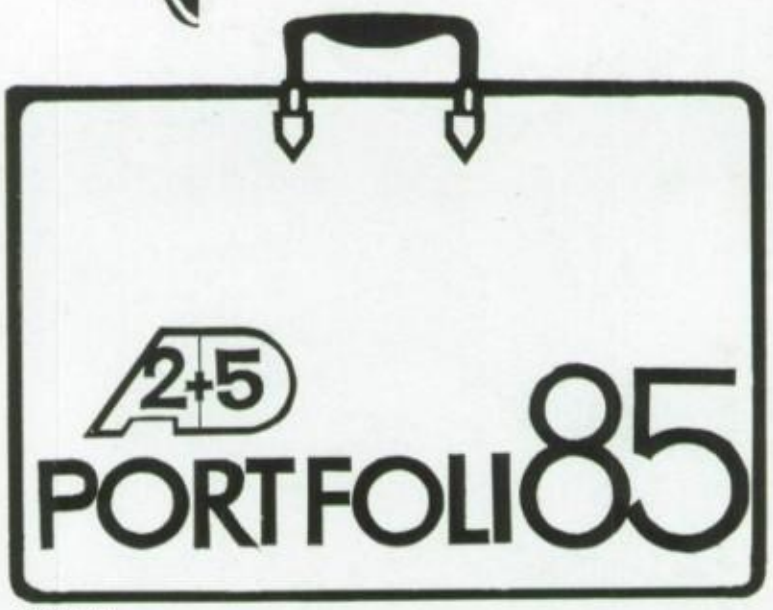
In September the Yearbook Class kicks off in search of concepts for the cover, and continues with variations on a typographic theme, or category. Both classes generate basic experience for anyone with ideas of becoming an art director.

Thomas F. Naegele
Teacher of
Advertising Design



Reinaldo Colon

Timothy E. Newton



Donna Irvin

Lynn Ann McCarthy

Brian W. Freeman

Vicki A. Daskalakis

Leisa H. Hart

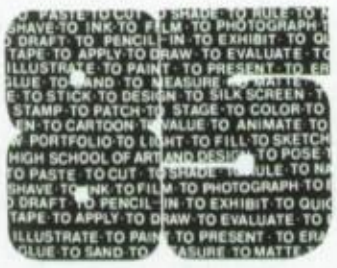
Denise Garcia

TO ADVERTISE · TO ENGINEER · TO CUT · TO DESIGN · TO ILLUSTRATE · TO AIRBRUSH · TO FILM · TO SCREEN · TO EDIT · TO PAINT · TO PHOTOGRAPH · TO TRIM · TO DRAW · TO INK · TO RENDER · TO CONSTRUCT · TO COLOR
PORTFOLIO
TO CELEBRATE THE TWENTY-FIFTH ANNIVERSARY OF ART & DESIGN (1960-1985)

Edward Tricomi

Dawn E. Wild

Joseph L. Buckingham

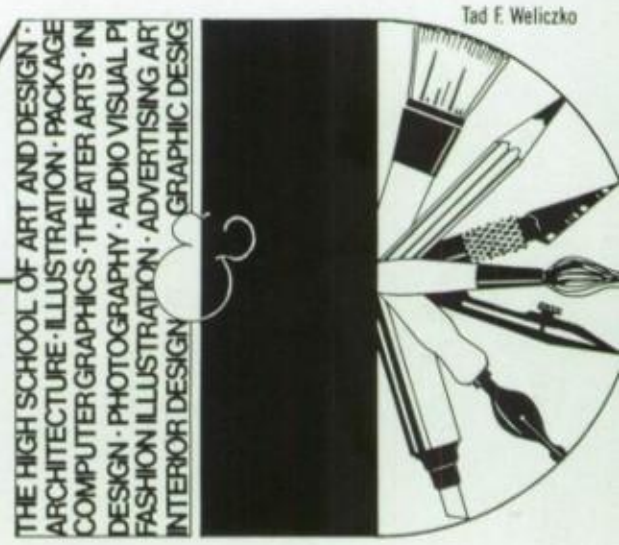


Kim A. Behnken

Michelle A. Higgins

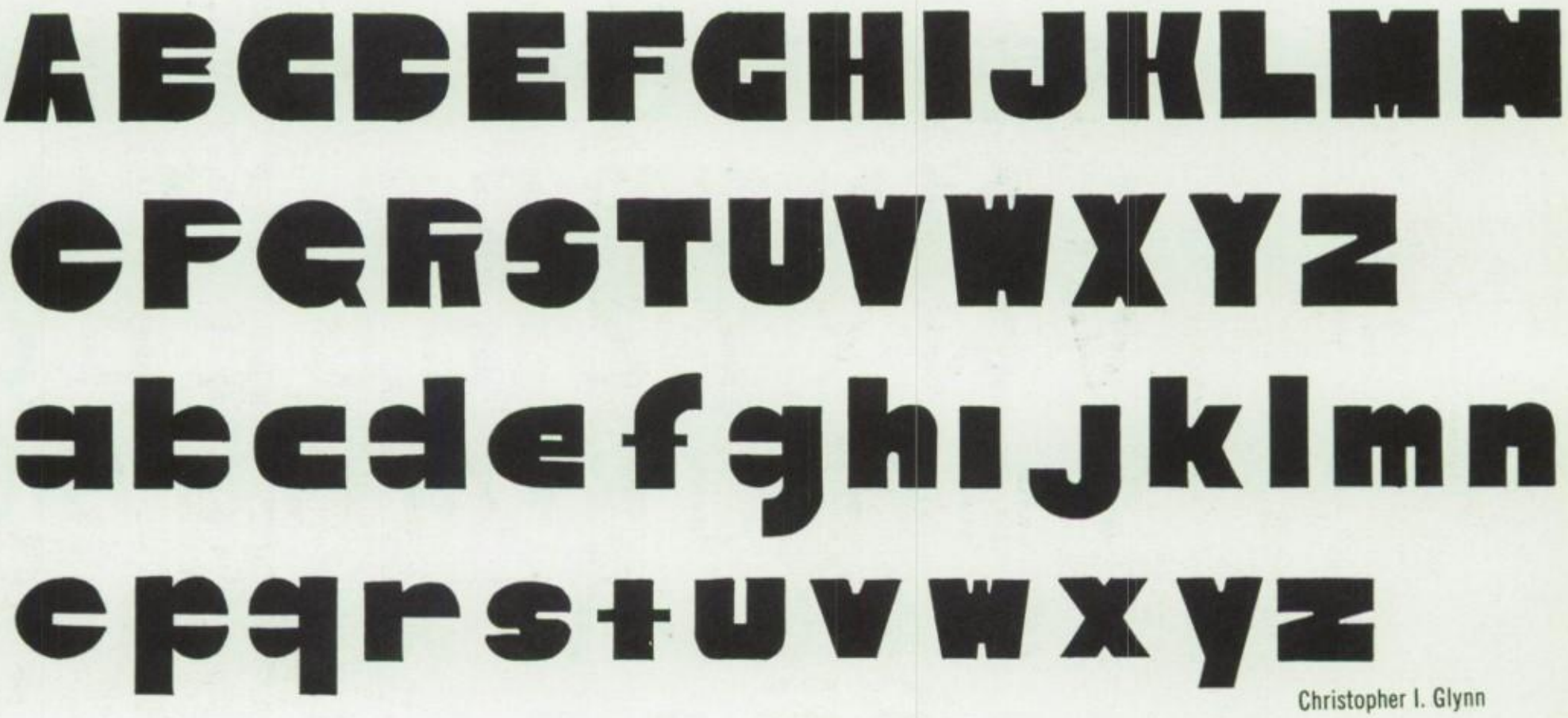
Albert Thomas

Tad F. Weliczko


THE HIGH SCHOOL OF ART AND DESIGN ·
ARCHITECTURE · ILLUSTRATION · PACKAGE
COMPUTER GRAPHICS · THEATER ARTS · IN
DESIGN · PHOTOGRAPHY · AUDIO VISUAL PI
FASHION ILLUSTRATION · ADVERTISING ART
INTERIOR DESIGN · GRAPHIC DESIG

Wang T.S. Ng

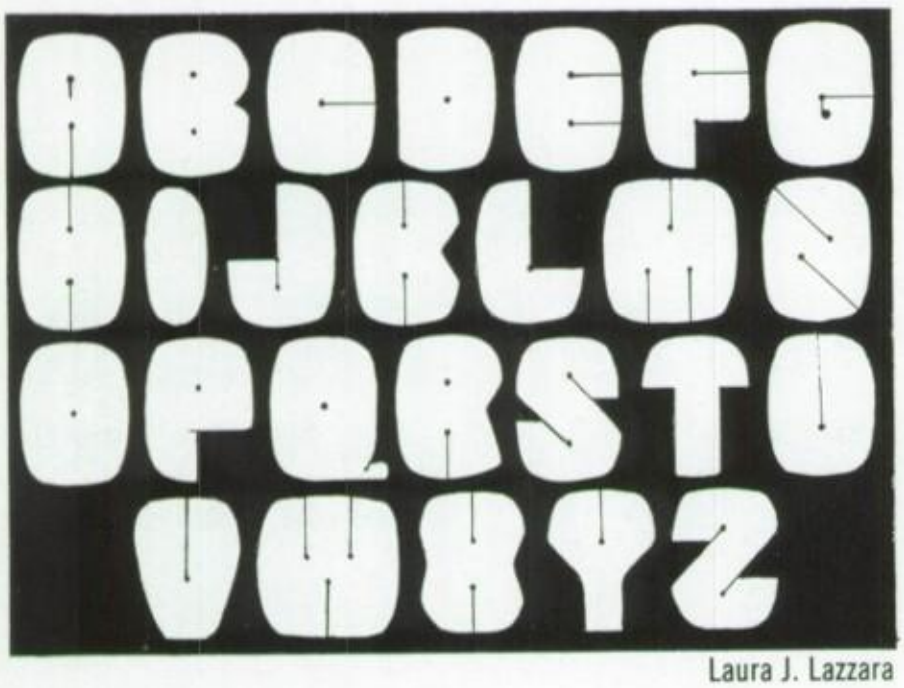
Donna Irvin



Christopher I. Glynn

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijklmn
opqrstuvwxyz

Denise Garcia



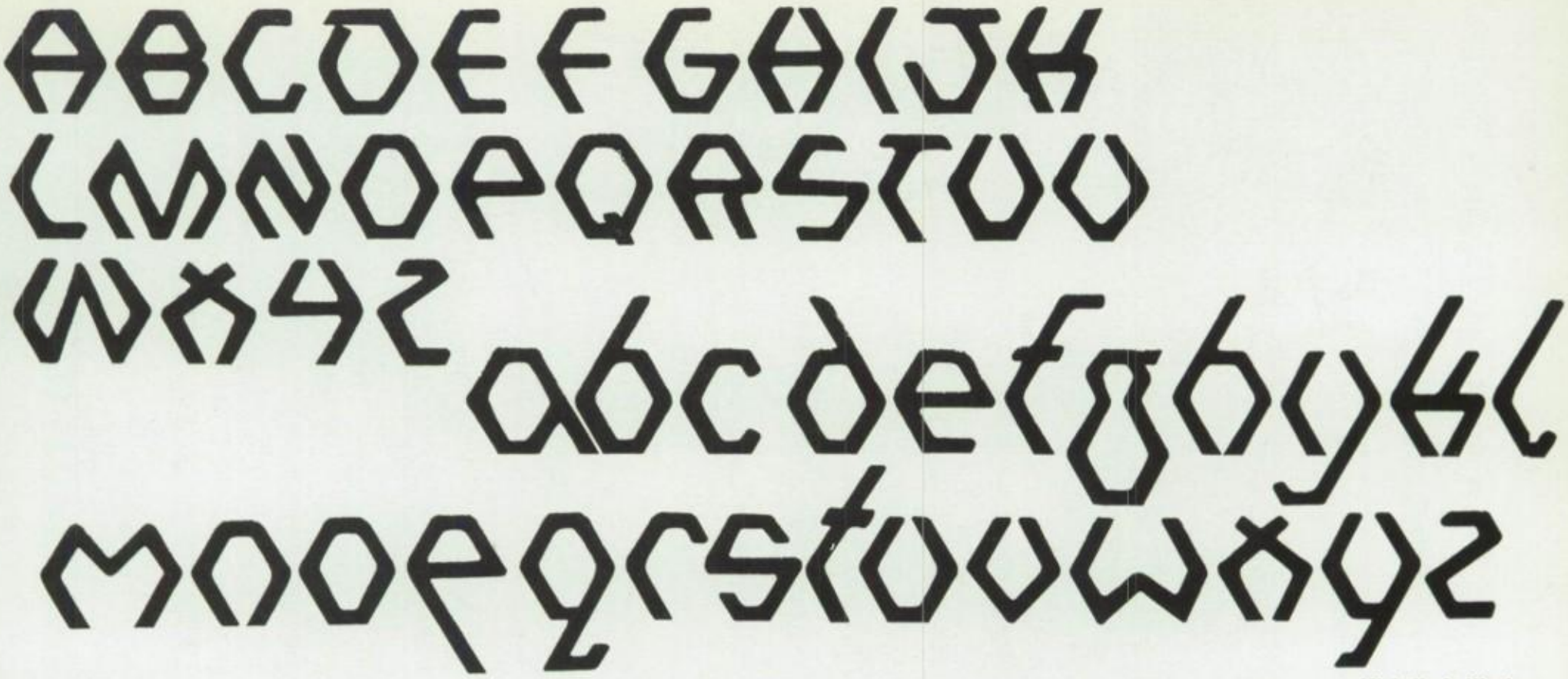
Laura J. Lazzara

ABCDEF
GHIJKLMN
OPQRS
TUVWX
YZ

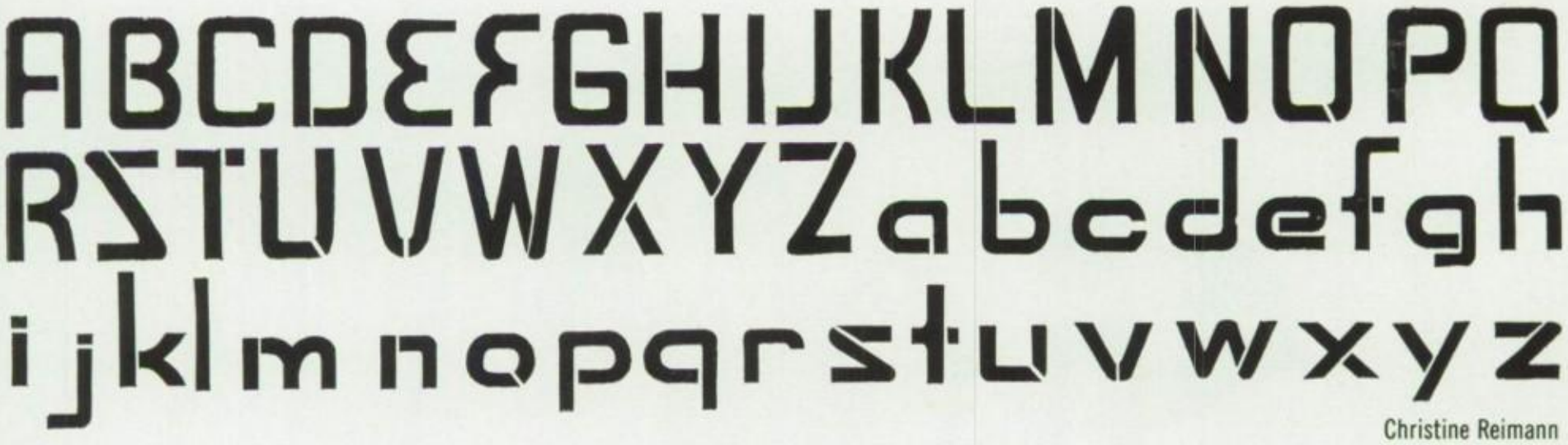
Kim A. Behnken

ABCDEFGHIJK
LMNOPORSTU
VWXYZ abcde
fghijklmnopq
rstuvwxyz
123456789

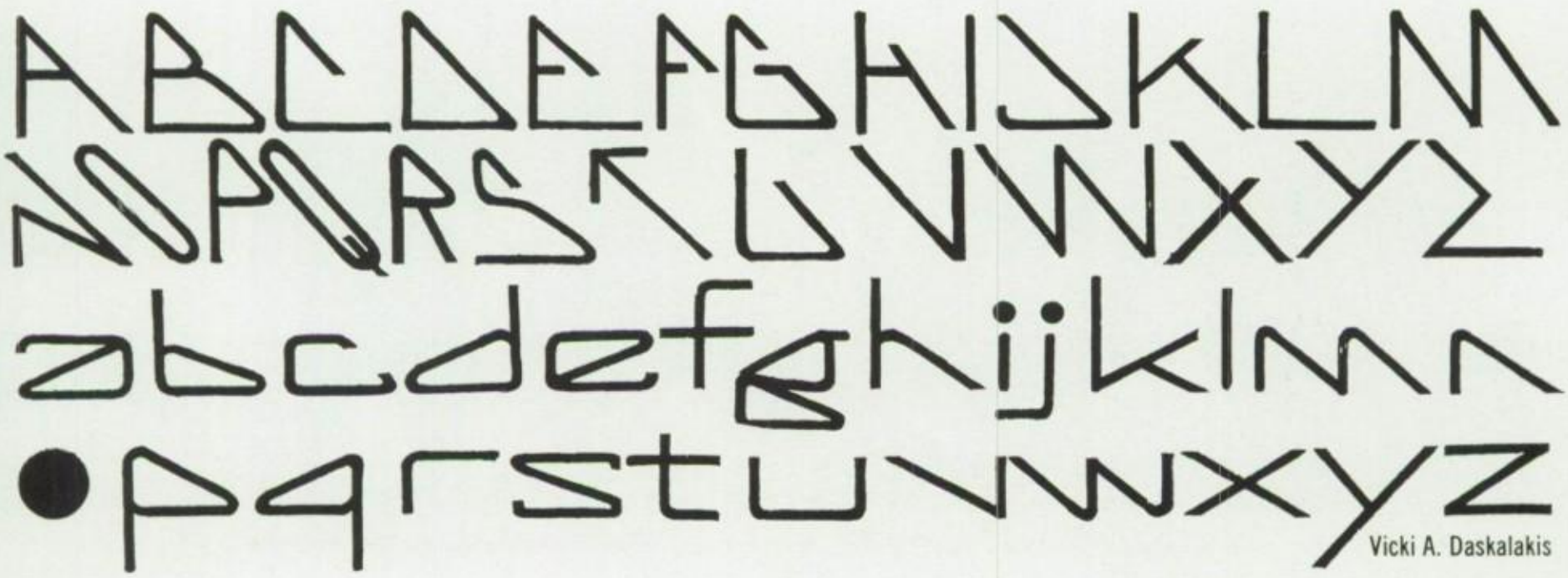
Gloria I. Fernandez



Michelle A. Higgins



Christine Reimann



Vicki A. Daskalakis

Senior Monitors on Dean's Squad

PHOTO: MATTHEW KAO

Front row, l. to r.: Rosemary Larot, Sheila Ponce, Back row: Laura Lazzara, Gloria Fernandez, Suzanne Mestric, Christina Stofan, Rachel Ericson, Bernice Steckler, Yah Lin Chang, Dean M. Mallen, Jennifer Choi, Jennifer Carlson, Maria Pagan, Laittung Chan, Dean E. Mullin, Kit Ling Yeung, Chui Sim Chan, Miriam Perez, Denise Garcia, Nicole Spadavecchia, Carmen Rivera.

1985 A & D Handball Team

PHOTO: KIT LING YEUNG

Front row, l. to r.: Luis Negron, Lincoln Canning, Tina Frias, Herman Ventura, Lionel Torres. Back row: Glynda Guia, Ebelinda Gonzalez, Juana Meythaler, Coach E. Mullin, Angela Jones, John Sanchez.

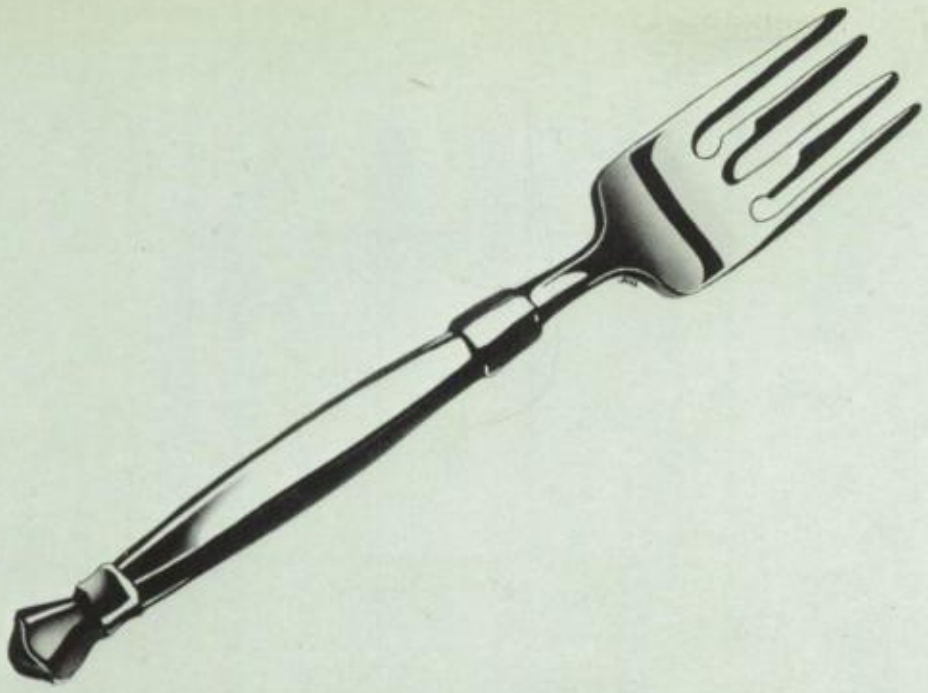
Airbrush

The airbrush as a special tool in the hand of the illustrator industrial designer, photo-retoucher and graphic artist, continues to offer rewarding opportunities both creative and economic.

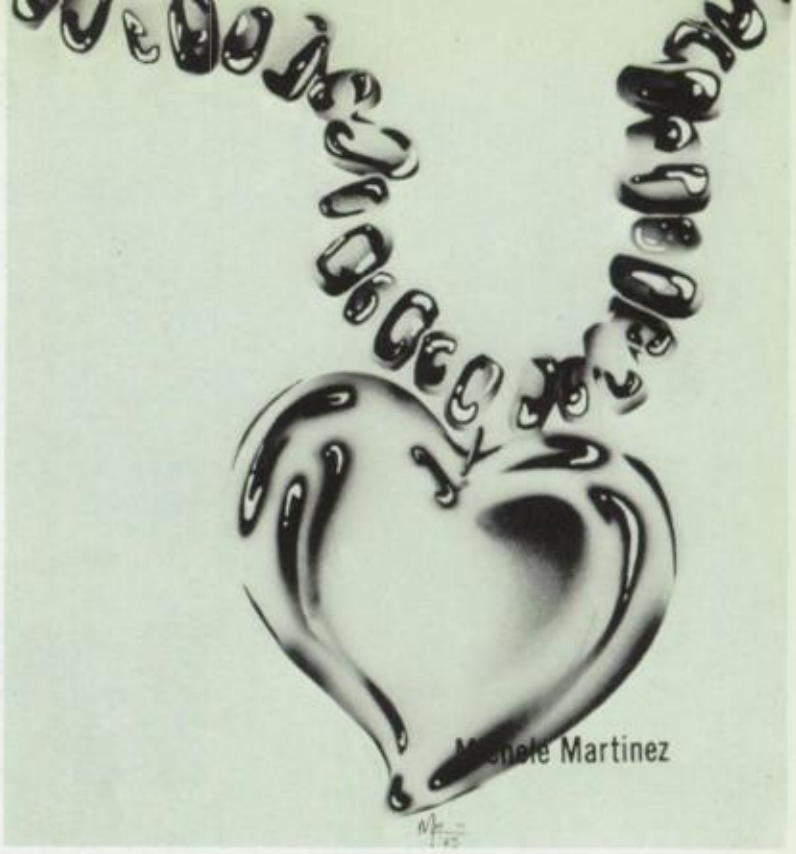
In keeping with our twenty-fifth anniversary theme we feature highly polished silver, rendered in airbrushed black and white.

Keith Cassis
Teacher of Airbrush Techniques

Stefan A. Pokorny



Jinna Byun



Martinez

James J. Long

Bridget L. Singleton

John Acevedo

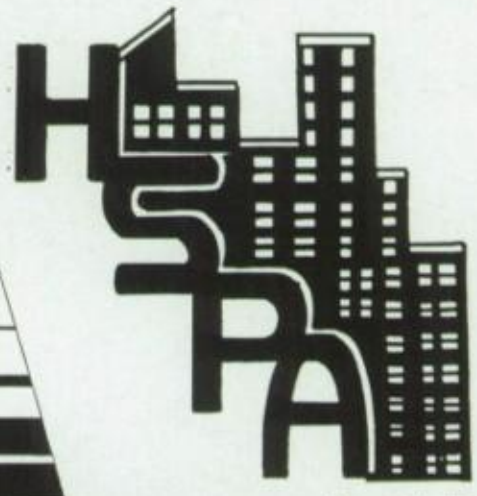
Felice L. Alpert

Jeannette F. Ortiz

Randi G. Ellenport

Michael A. Acevedo

Albert Thomas



Donna Irvin

Carmen L. Riviera

Waldo P. Cabrera

Dwayne Matthews

Jennifer Choi

Rachel M. Ericson

Chui Sim Chan

Reginald Rousseau

Sixto L. Valentin

Ian A. Desdune

Michelle A. Higgins

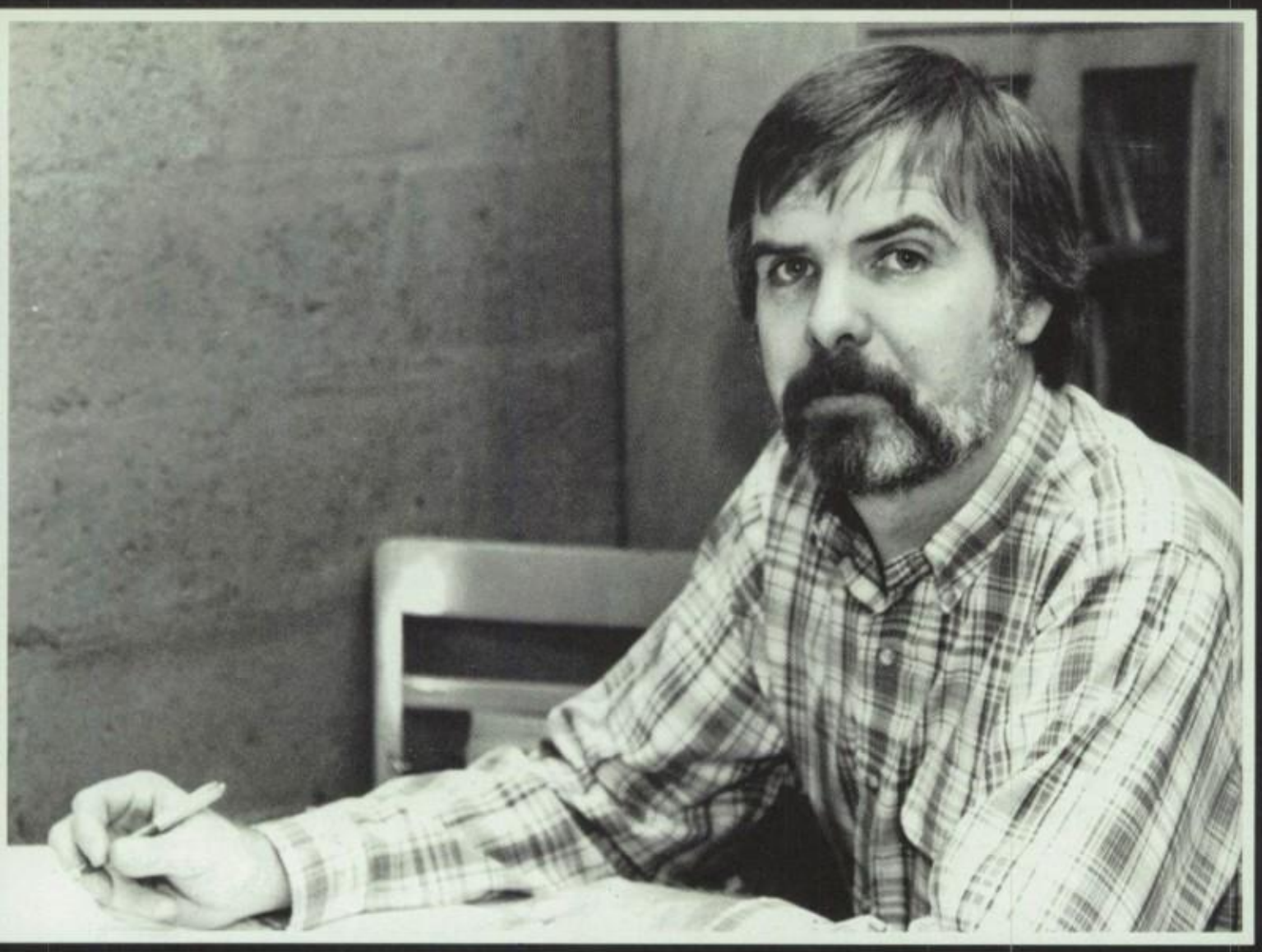
Michael L. Arbuiso

James Rodriguez

Fernando E. Coronel

Logo type designs for the High School Principals' Association developed by Class AA4-7&8, taught by Mrs. Hilda Klyde.

Creative Writing



"The world is so full of a number of things
I'm sure we should all be as happy as kings."
—Robert Louis Stevenson

This quote from a poem meant for a child ingenuously captures the basic celebration of "life." The celebration of this affirmation is what is offered in the pages that follow, even while often reflecting the contradictory fabric of our daily existence — death in life, sadness in joy, youth in age, inner feelings in outer masks.

Our Silver Jubilee is a special time, a time to pause, to reflect, and to join together in a formal recognition of Art and Design's educational achievement. But in these pages is a reminder that recognition is to be offered to the events of our individual lives as well — to a Christmas celebration, to a return to a homeland, to musings on lost childhood, to the fulfillment of graduation, to the benign exhaustion of the Fashion Show, to the memories of those we loved.

Art and Design's achievement of 25 years is now embodied in these students of '85. And it is their endeavors, displayed in this portfolio, which reaffirm art as the ultimate celebration and as the final reminder that:

"The world is so full of a number of things
I'm sure we should all be as happy as kings."

John H. Browne
Teacher of English

For an instant that seemed eternal, life appeared to be a fallacy and a fraud. For that microscopic segment of time, the shock of the loss made me forget my condition of an adolescent, male, student and friend . . .

I had been playing "Monopoly" with Rafael when my mother knocked on the front door. I thought she had come to pick me up. No, she wanted to talk to Anita, Rafael's mother. She went upstairs to Anita's room and closed the door behind her.

Paying for Park Place in five-hundred dollar bills or buying one of the railroad stations suddenly seemed shamefully trivial and frivolous when Anita let out a piercing scream followed by uncontrollable crying.

Terribly uneasy, and a bit afraid, I looked up to the second floor, trying to understand. I was asked to come up. Rafael was asked to stay downstairs. As I approached, I had already formulated a hypothesis: something had happened to Anita . . . my mother had told her some bad news. They would tell me . . . I would have to prepare Rafael and then talk to him friend to friend, man to man.

"Isaac, there has been a terrible accident," my mother said standing in front of me. As I stood against a crowded desk in the room, my legs trembled. A sudden coldness escaped the floor and climbed my entire body. I immediately thought of my father. He was supposed to be at work . . . wasn't he? — "Papi falleció esta manana" — father died this morning. An intangible force constricted my guts and chest with cold, lethal claws. My throat refused to swallow. I managed to ask "how?"

I tried to understand my mother's distant voice while trying to escape the suffocating circle of confusion. My mother's answer was briefly juxtaposed to a barrage of images that I most readily associated with my father. I remembered when he and I went to the Peruvian rain forests and swam in the Amazon River. I remembered how we built the boat that we later tested in the paradisiacal beach and river at Carvao, in eastern Venezuela. Rafael was with us that time. The many wonderful occasions we shared seemed remote, lost in time. All those great moments had now passed . . . Reality, a crude slap in the face . . . Isaac senior, the creator of so much life, was no more.

Of all the sick and insane who would gladly embrace the scythe of death, why did it have to get him? Why my father . . . he the intelligent, he the artist, he the healthy, he the lover of live. A shameful thought crossed my mind: why didn't one of my friends lose his father, even Rafael, my best friend?

I felt the only victim of divine injustice; it was as if I had been deprived of a limb under a spotlight in front of a laughing audience.

I became aware of my mother's expression. I could tell that she hadn't cried. Instead, she looked exhausted, fragile, as if in a state of nothingness. I realized that to give into grief, to let my feelings escape would have injured deeply my mother's already frail condition.

I didn't want time to think about anything. I wanted to be in a loud, crowded place, as in a party, unaware of everything. Although totally afraid of the world, I tried to assume the role of protector, of responsible and dependable son.

My theatrical strength lasted only a few days. While accompanying my mother one night, I let her know that I was terribly scared of losing her too.

By Isaac Castaneda

Christine M. Licata

If you could only
step inside my mind
feel in the darkness
for the secrets I've hidden
see my life
through my eyes
know my world
If you could only know
what goes on inside
my head
inside my thoughts
If you only knew
my hopes, my wants, my dreams
If you could just be me
see **me**
you'd feel
my doubts, my fears
you'd see
beyond
my vanities and jealousies
If you'd just hold my hand
and try to care
about me
and not this
outer shell
this mask
this plastic pretense
If you only knew
you'd understand
and maybe
you'd love me
too.

Rachel Ericson

Olga G. Trieller

Winter's Wind

By Stefan Pokorny

When it's cold outside, and the ice spreads like a
winter's wind across cool fields and shallow ponds,

and the sky is a silver sheet of virgin snow,
floating down toward the dirt and grime
and midday traffic of the city.

It's silent.

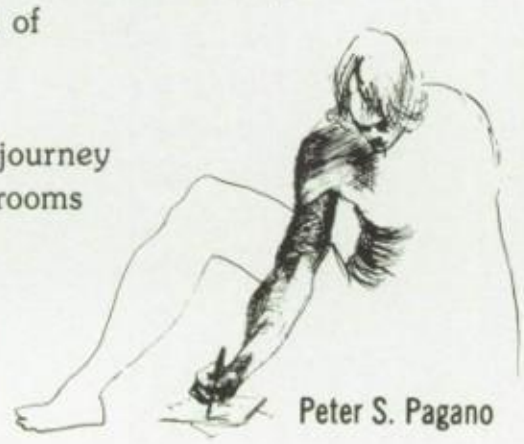
And the time for a thought.

For thoughts of majestic white horses,
prancing through dark dusty roads and swaying
fields of rye. Of early mornings
when the air is so thin, and the rays of sunlight
catch the smallest specks of swirling dust
that rise at every sweep of your hand.

These are the precious moments of sanity
within this nether land of
glass and steel,

when one can sit and journey
through the forgotten rooms
and closets

of one's mind.



Peter S. Pagano

A Christmas Celebration

My stare traced the flowered pattern on the plastic tablecloth, uncomfortably. Seated around me were the lifelong friends of my grandparents. We were celebrating "Prava — Slavni" (Slavic) Christmas Day. Traditionally I would attend my grandparents' church to "make an appearance." Again I was the only young person there. I tried to be very polite and, of course, used proper etiquette. I remember smiling a lot.

The conversation stirred around me; it was all spoken in Byelorussian. I was able to understand everything that was said but couldn't respond because I don't know how to speak the language. My sister is much more proficient in the language. "Don't worry," they tell me and smile politely back. I looked over at my Baba (grandmother). She seemed very proud; she was showing me off.

Everyone asked questions about my age, my schoolwork, my boyfriend?! "No, I don't have a boyfriend," was my reply. "Of course not, dear, she's too young, too cute. Now wait, I have a son your age . . ." My Baba cut the proposition off, thank goodness! She flashed a look that seemed to say, "Remember, this is America . . ."

I helped serve the food with more smiles and proper manners. Someone turned the Christmas tree lights on. The lights started blinking and the hum of conversation paused for a second, then continued. Someone laughed, and we were ready to eat.

The priest stood up and the rest of us quickly rose. A prayer was said in Byelorussian, and the elderly women finished the benediction by crossing themselves. It's a sign of respect to God. We began to eat the traditional food — Cucha, Keilbas and vodka. Everyone's shot glass was filled, regardless of whether they wanted it to be or not. Even the priest's, though I don't remember him objecting too strongly. "Nazdarovya," and there was the tinkling of touching glasses.

A little while later the white-haired choirmaster got up and started singing a carol. Someone passed out the worn sheets of Christmas music written in Cyrillic. Most of the women sang; there were a few tears, and I remember trying to tell who was the soprano. The hall was beginning to get warm. I felt uneasy, a little too American maybe. I tried to sing what few verses I knew. The old people smiled politely. I still feel a little haunted by their memory-filled stares. The singing soon quieted to one or two voices. Perhaps they were drunk on the vodka and a lot on the memories.

We got ready to leave; lots of hugs and kisses were exchanged. I had to be sure to kiss all of my Baba's friends so as not to offend anyone. Everyone else began to leave and soon all that was left in the big empty hall were three elderly men, a bottle of vodka, and the blinking Christmas tree.

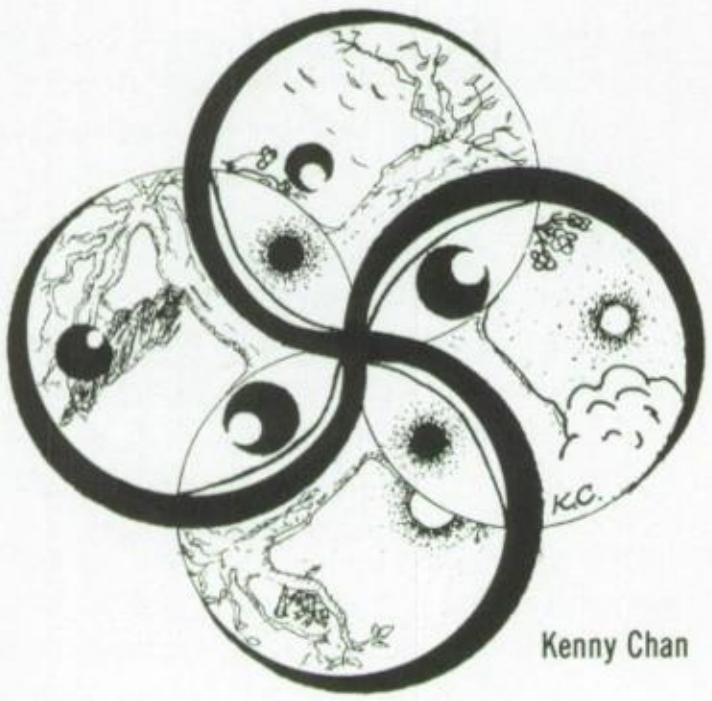
My Dzedi (grandfather) put on his hat and coat, big and black. My Baba and I followed him out of the hall into the cold unChristmas, American air. We started home for Brooklyn.

Olga Trieller

Poem 4

By Mutya Goefron

I've read your promised letter until the commas yawned
and still it tastes like rust.
You dressed your opinions in subtle colors.
I tore away the shades
and saw the emptiness of the night
and all my pain in black and white.



Kenny Chan

A Mere Reminiscence

By Yahlin Chang

Spring arrives, soon autumn vanishes,
Like an endless, flowing river.

Under the resplendent dusk, the little girl no longer blushes,
The scintillating stars, in the interminable universe,
No longer seem mysterious in her eyes.

Leaves wither, but the green always returns;
Rain comes to an end; it, too, returns;
Is she still yesterday's child?

The long, short past has left her
A mere reminiscence.
Ahead lies the uncertain sunshine.

George J. Zwierko

Barry

By Erech Swanston

appearances can be
deceiving;
look hard and
see things for what they are;
i may not have cried,
but look hard;
can't you see
that my eye sockets
have turned purple
from holding in tears?
i may seem unemotional
and unaffected by your absence,
but look hard;
can't you see
that cold ceramic glaze
that covers my eyes
whenever i hear your name?
i may appear to be
cold and mechanical,
totally functional
in my everyday routine
i've no time in my schedule
for tears;
but look hard;
can't you see?
what may appear to be apathy
is truly lament.
you picked a pretty
inopportune time to die, Barry,
but i can't let myself be
incapacitated by my grief.
please
allow me my own
private requiem for now,
and maybe someday soon,
when i'm feelin' strong enough
(or numb enough)
to start living my life again,
i'll decide to
let myself feel again.
until then,
let's just say i'm
saving my sorrows
for a sunny day.

Fashion '84

After being in the fashion show last year, I learned to control the most trying of circumstances. Patience was a virtue forced on everyone that was involved. You developed your ability to deal with people. You soon realized that your efforts were part of what made the show successful, as well as part of your own personal achievement. When the show came to an end, the reasons for such personal sacrifice became apparent.

As the days count down toward the show, an hysteria falls on everyone involved. Being a designer, you find yourself in a constant search for your models. You must fit them to your designs, as well as act as a second mother, reminding them to show up for rehearsals and not to overeat. But for some unknown reason, your models usually disappear when they are needed the most.

Totally exhausted you find you have gone off the entire schedule that you devised to get everything done on time. When the three hour rehearsals end, you return home to face endless hours in front of a sewing machine. To make matters worse, your mother stands over your shoulder and repeats, "I told you; you should not have waited till the last minute." Deep down you know she is right, and you could kick yourself for not doing exactly as she said.

Upon your arrival back at school, you are bleary-eyed from the night before. In class you face a battle with your teacher for being absent from class and from falling asleep. Your grades at this point have taken a plunge, since your mind has been on nothing else but the show. Your homework and projects remain undone, which gives your mother more reason to complain. To further your worries, you stop eating properly. Your daily diet for breakfast, lunch and dinner becomes a bagel with cream cheese.

The physical strain that occurs because of the fashion show in no way compares with the mental and emotional stress. The long rehearsals with blasting music are no help to the migraine headaches that won't go away. Anxiety attacks become frequent occurrences, especially when you discover your model is unable to walk on heels. The demands of the coordinators, the buildup of emotions, and the plain pressure cause you to reach a point where you want to throw all that you have done away, but something in the back of your mind makes you go on. It's that something that gives you the energy when you are sure there was none left.

Opening night arrives. With all the preparations behind you, you face the moment of judgement. Your model steps out into the runway, your fingers are crossed. You are praying that she won't stumble or fall. All the time she is out there, your eyes are glued to her while you hold your breath. You give a big sigh when you hear the audience's reaction. When you see the cameras flashing, reflections of all you have been through in the last weeks appear. The spectrum of emotions that you experienced . . . the anger before, the happiness during, and the sadness after become all worth it for that sense of self-achievement and best of all for the glory. And it's the glory that makes us foolish enough to do it all once again next year.

Sue Yuen

Temporary Times

ooking through the world,
Under a table,
Seemed sunnier
Little worries, small troubles,
Playing with Brownie, my teddy,
In surroundings of fairy visions.

But time slid, as new paths opened,
While old ones closed.
The table became a tunnel;
No longer living in animate creation,
Greenness faded away.

A new light shines;
The tunnel becomes wider,
New felt rays of different emotions.
There is no returning.

Permanent memories
Of
Temporary times.

Madeline Lew

Delivery

For want of good tidings
I refuse to deliver false hopes
or painful trivia to the news needy.

Fleeting postcards
that flash lies of wish/you/were/here,
Living color enticements set at oceanfronts,
Liars hiding behind self-stamped
wounds.

Find salvation in post offices
of your own invention.
Life is nothing to write home about.

Mutya Goefron

Hong Kong: Myth and Reality

Every immigrant, especially those who left their birthplace too young to remember it, yearns to return and see what it was really like. To see the very places where your mother took you for walks or to see your old home has been the desire of many; I am no exception. Many who do return find that their expectations have been fulfilled. I am one of those unfortunate few who discovered that you can't go home again after all.

To walk the streets where I had once tottered along as a child has been my particular fantasy for years. This past summer I had the chance to fulfill my childhood dream of returning to the city of my birth. With the blessing of my parents, whom, I supposed, wanted to get rid of me for any amount of time, I got the chance to return with my Godfather to Hong Kong.

When I stepped off the plane and into the customs area, I received my first look at this city of my beginnings. Upon clearing customs, I stepped into a vast sea of humanity congregating in an area the size of a broom closet. They all seemed to be talking, or rather shouting, in unison. This opening scene of chaos and confusion was not what I had expected. When my Godfather and I finally pushed and jostled our way through the crowd, our search for a cab became just as frustrating. At last a cabdriver, with about three weeks of unwashed face, pulled up and took us on.

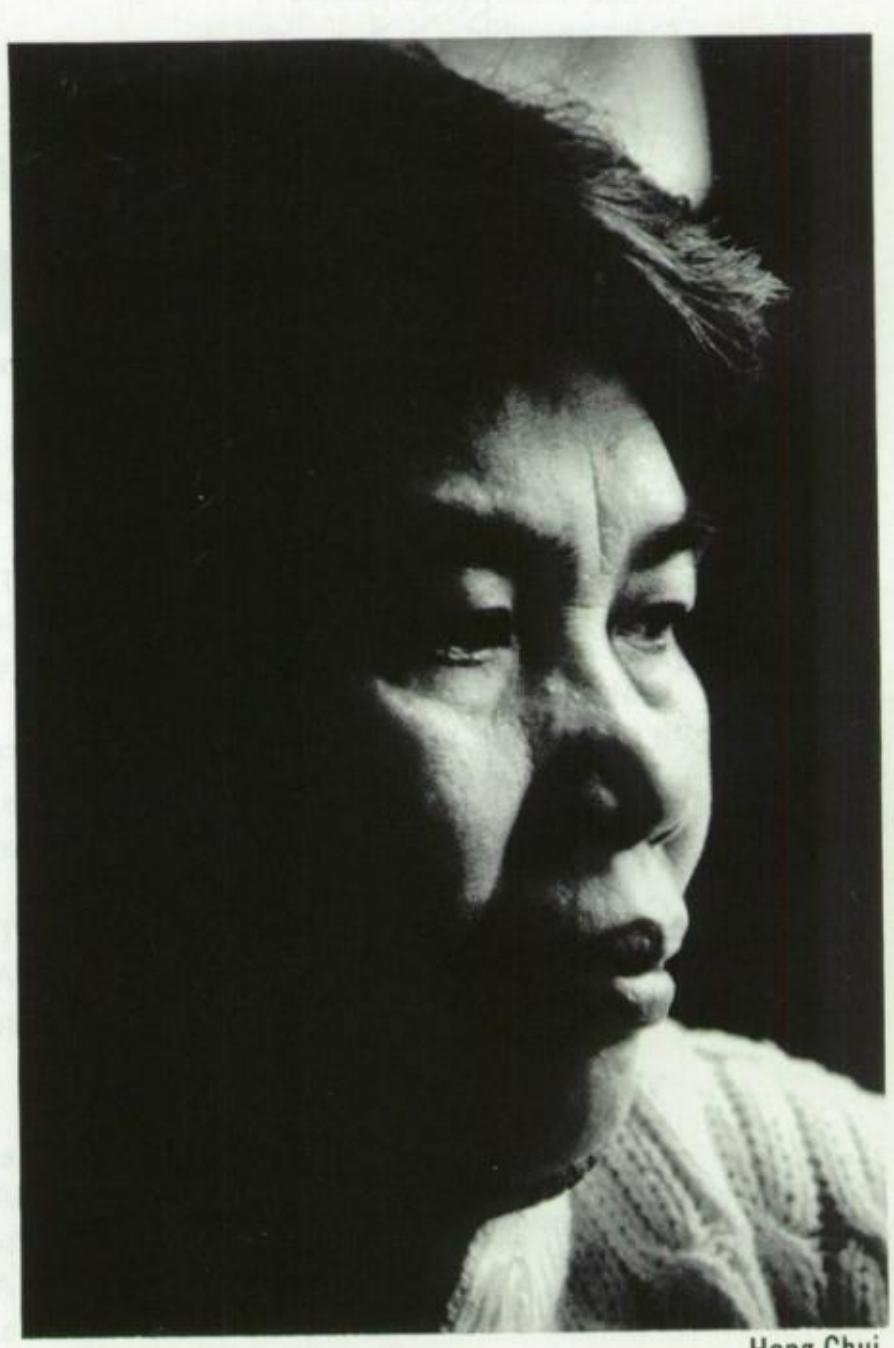
Breathing a sigh of relief, we pulled up to the hotel and stepped out into an oven. The air was thick enough to cut with even a paper knife. Magnifying the heat was the sun reflecting off the white faced buildings which surrounded the hotel in Victoria. I know I broke the city's 10 yard dash record dashing towards the lobby. Unfortunately, by the time I reached the door and its air-conditioned interior, my body from head to toe was dripping with sweat. My shirt clung like a second skin. My jeans were in no better shape; they just dragged. My hair plastered against my forehead and over my eyes caused me to trip. My luggage flew up into the sweltering sky, scattering all over the place. Of course, nobody even attempted to help me recover my lost sheep. Finally my Godfather and I picked up everything. At last we entered the hotel's lobby where the air-conditioning was going full tilt.

My God, what have I gotten myself into?! I had expected a pleasant, cool breeze coming from the harbor and a friendly populace. What I found instead of my Shangri-La was a Hell on earth. The Bloody congested traffic and that driver! I wonder where he got his driver's license. Heck, never mind him, what about those people waiting in the airport! Hell! Never mind about the eighty year old grandma with six pieces of luggage who fell down, just ignore her and move up the line! Even in New York someone would have had enough heart to help her up. But the chances of that happening here were as remote as having snowball fights in Hades! What have I gotten myself into?! Should I stay here the rest of my trip and alienate myself from my fellow Chinese? Wait a minute! They can't be fellow Chinese! Fellow Chinese help each other out! My God! I can't be in Hong Kong!

Suddenly the air-conditioning died. Following the bellhop into the elevator, I seriously considered leaving before the scheduled departure date. Depressed and dejected I entered my room. I prayed that this would turn out to be a fast trip, maybe offering a few interesting times.

But being a New Yorker I expected only the worst.

Francis K. Kwok



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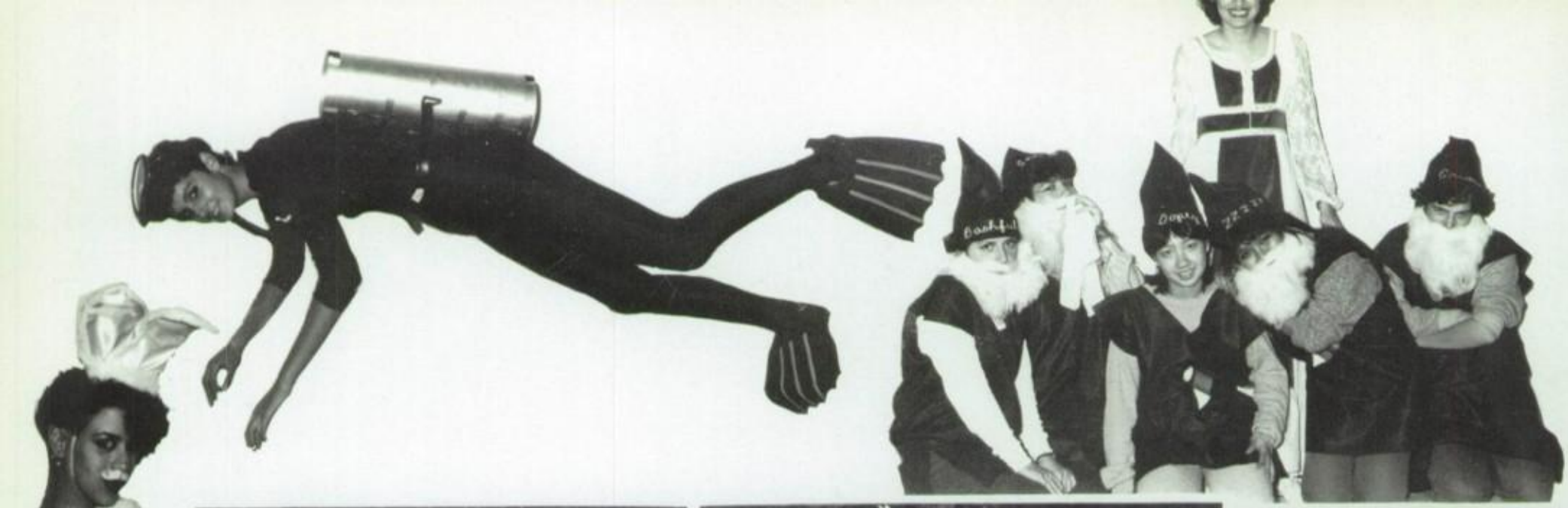

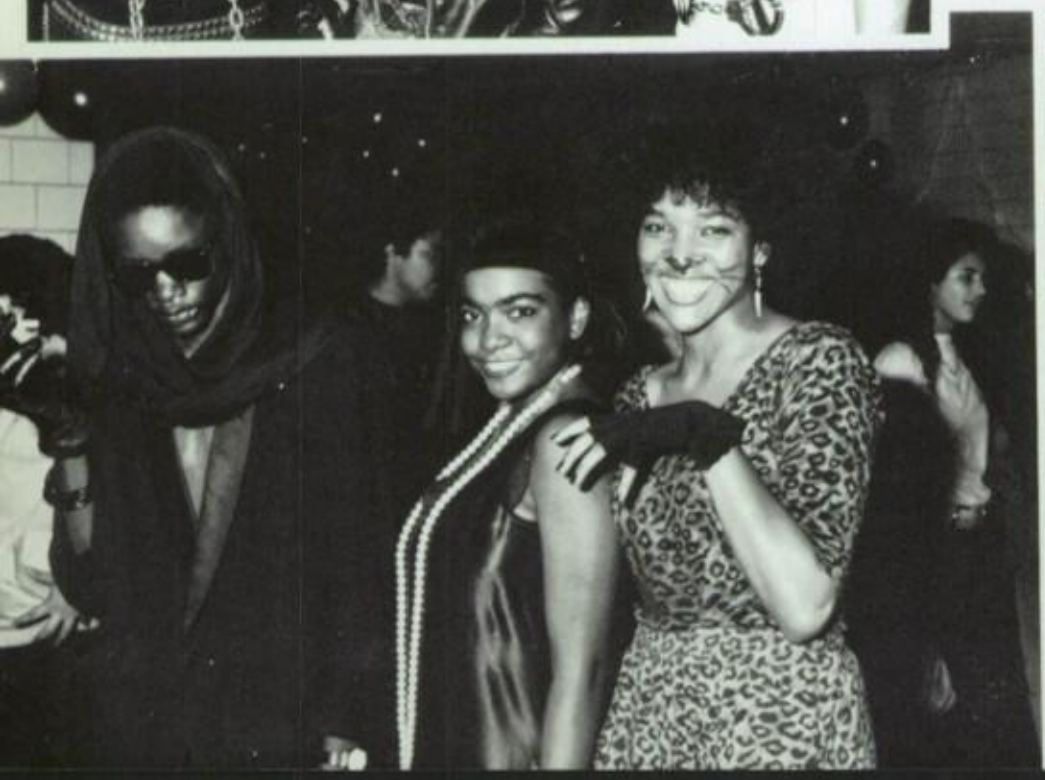

Silver Anniversary Spring Festival

Fashion Show Preview

A peek at sights to come highlighted the Spring Festival on April 25th, 1985.

Ms. Ann Edlitz
Fashion Show Coordinator

The Class of '85 gathered on the Terrace, May 8th, 1985

as of September 30, 1967
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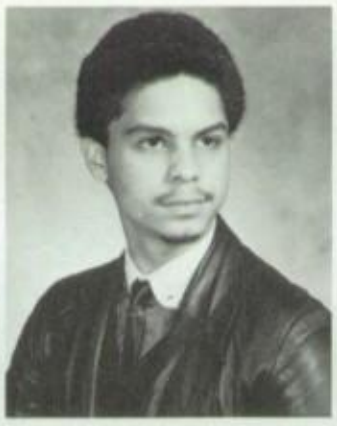

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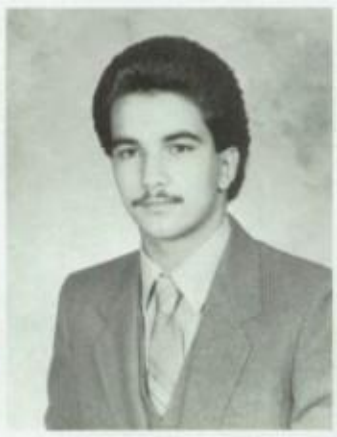

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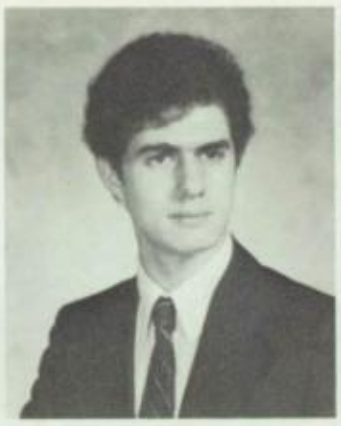
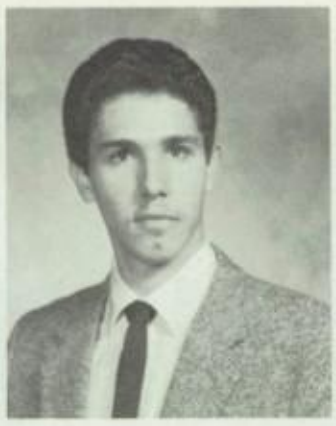

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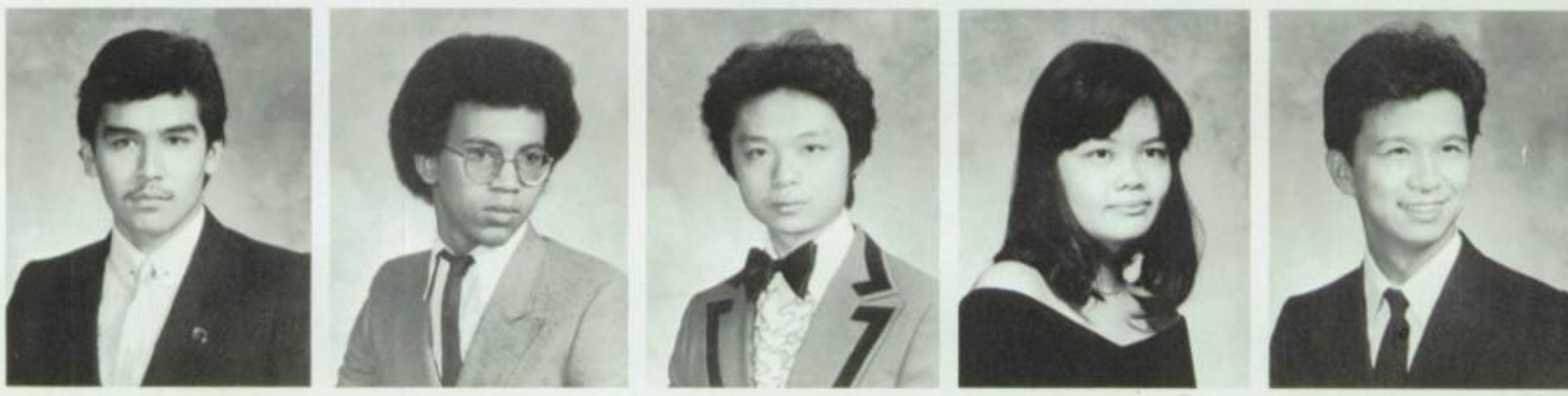

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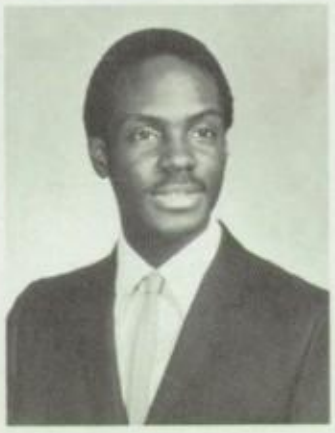

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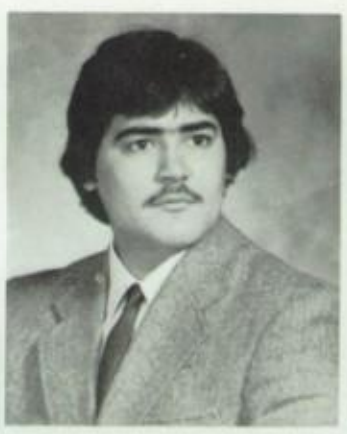

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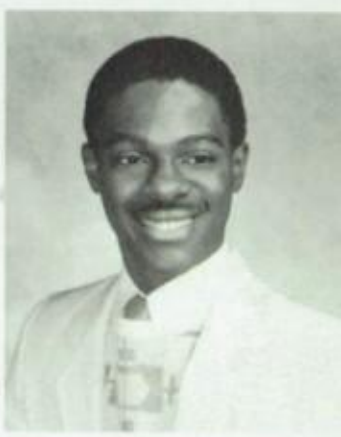

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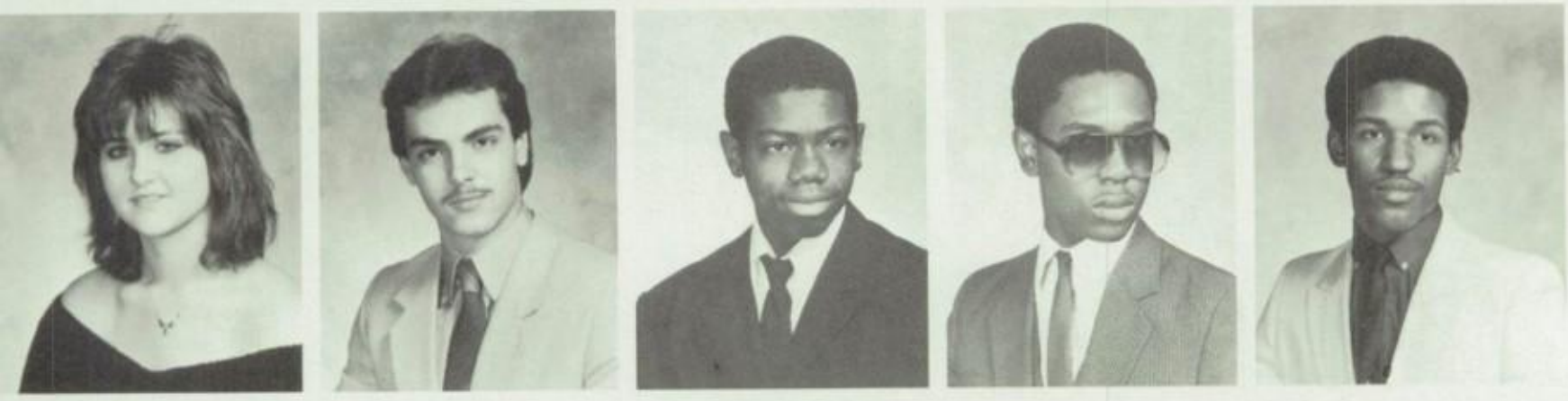

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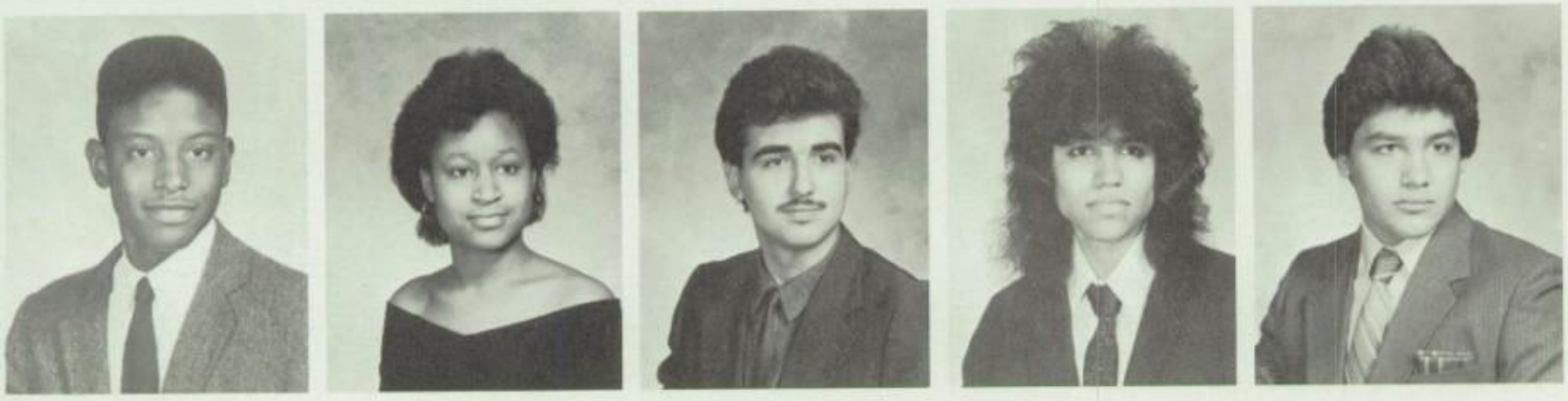

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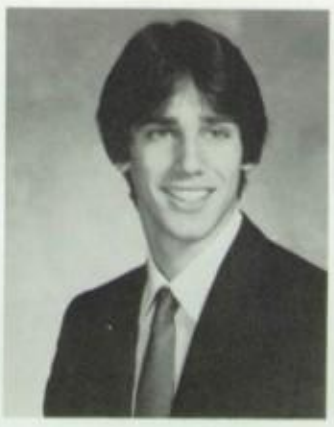

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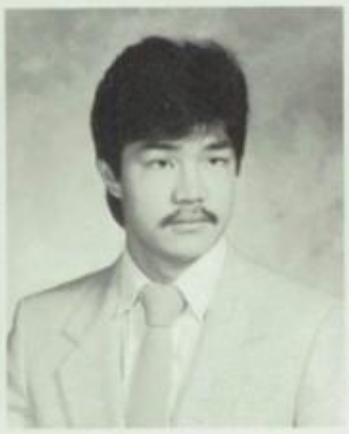

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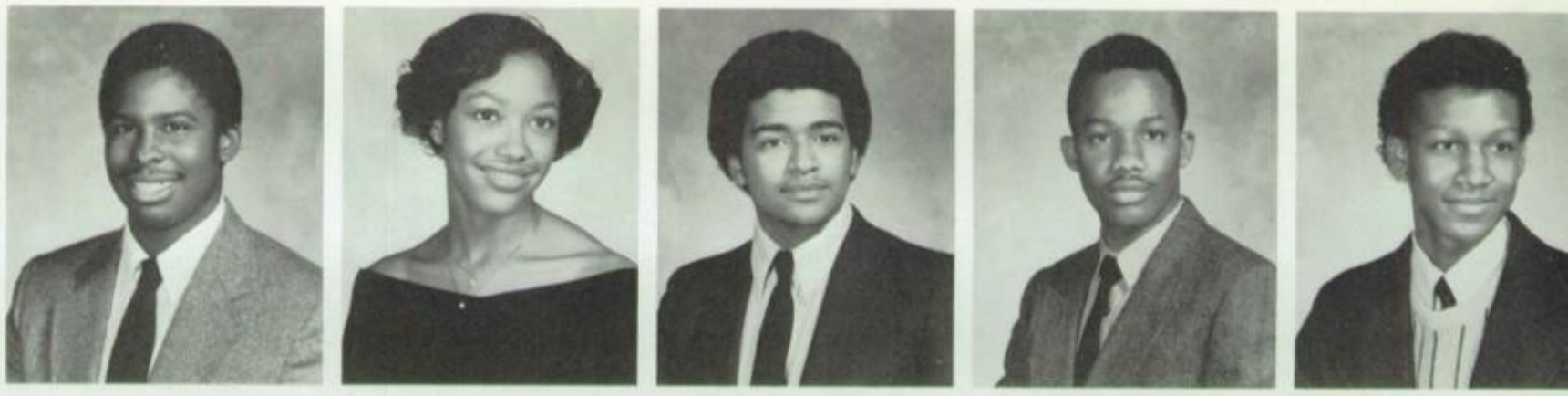

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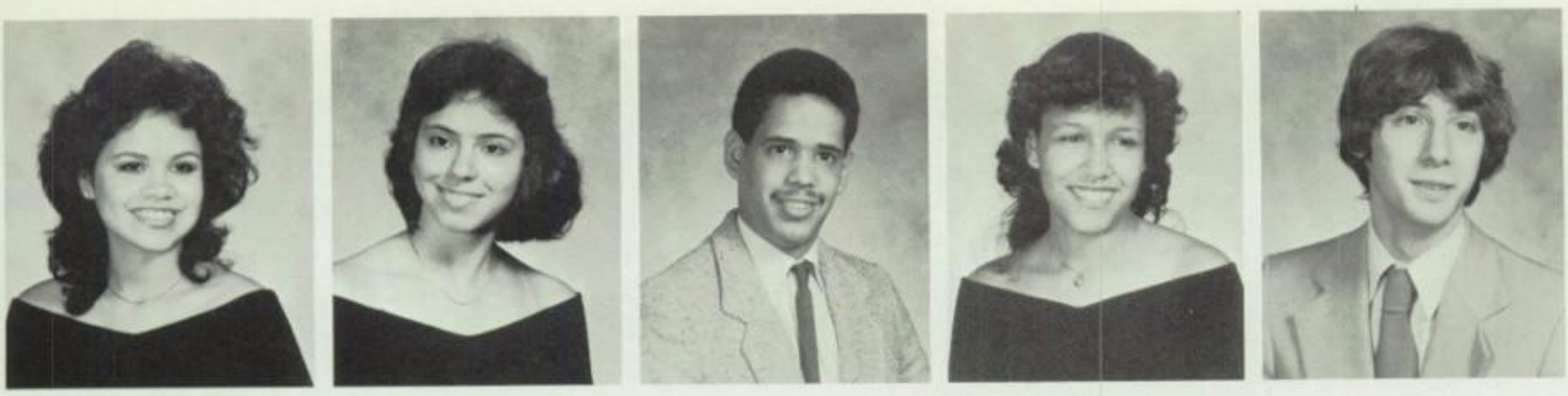

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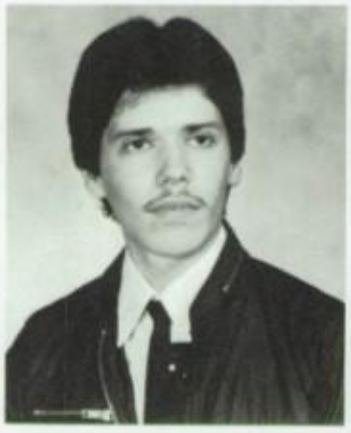

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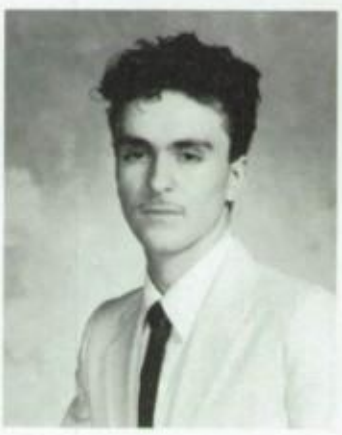

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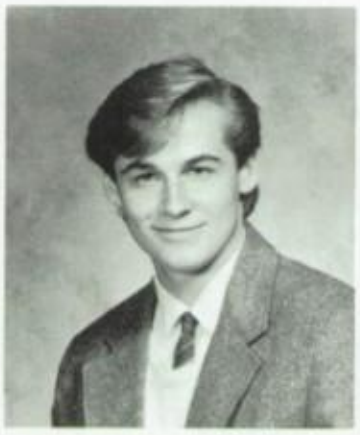

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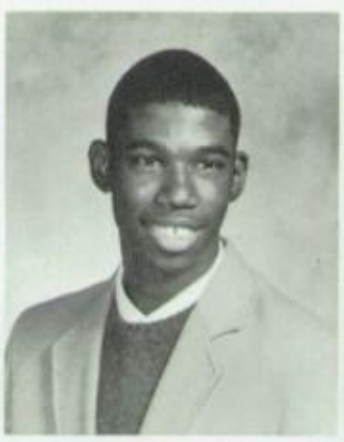

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HIGH SCHOOL OF ART AND DESIGN
Dr. Irwin M. Gross, Principal

BULLETIN #24 SPRING 1985

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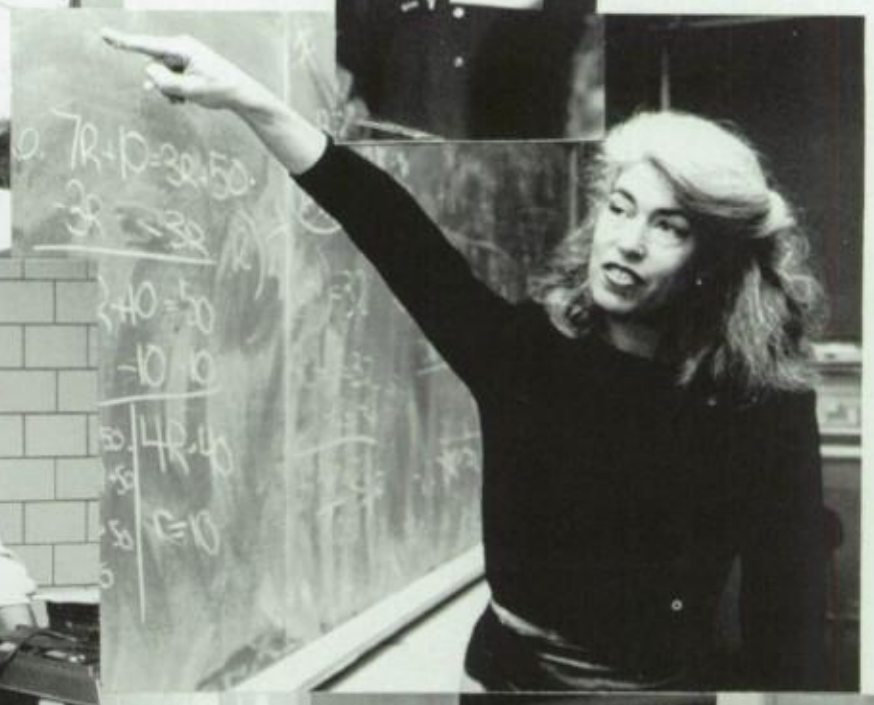

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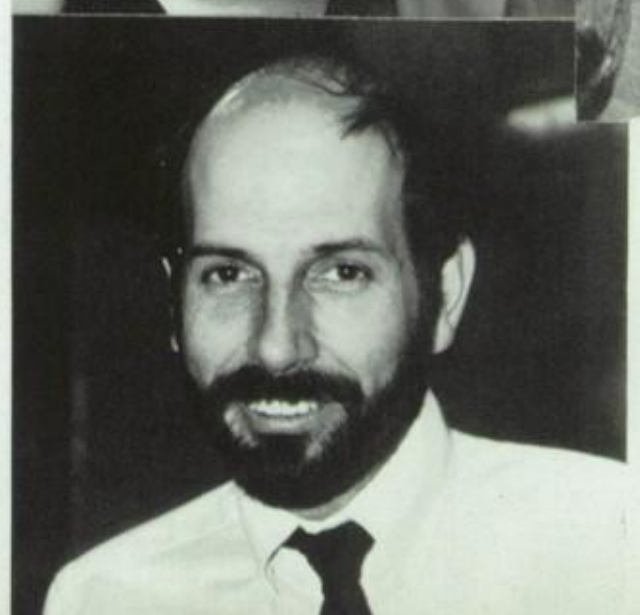
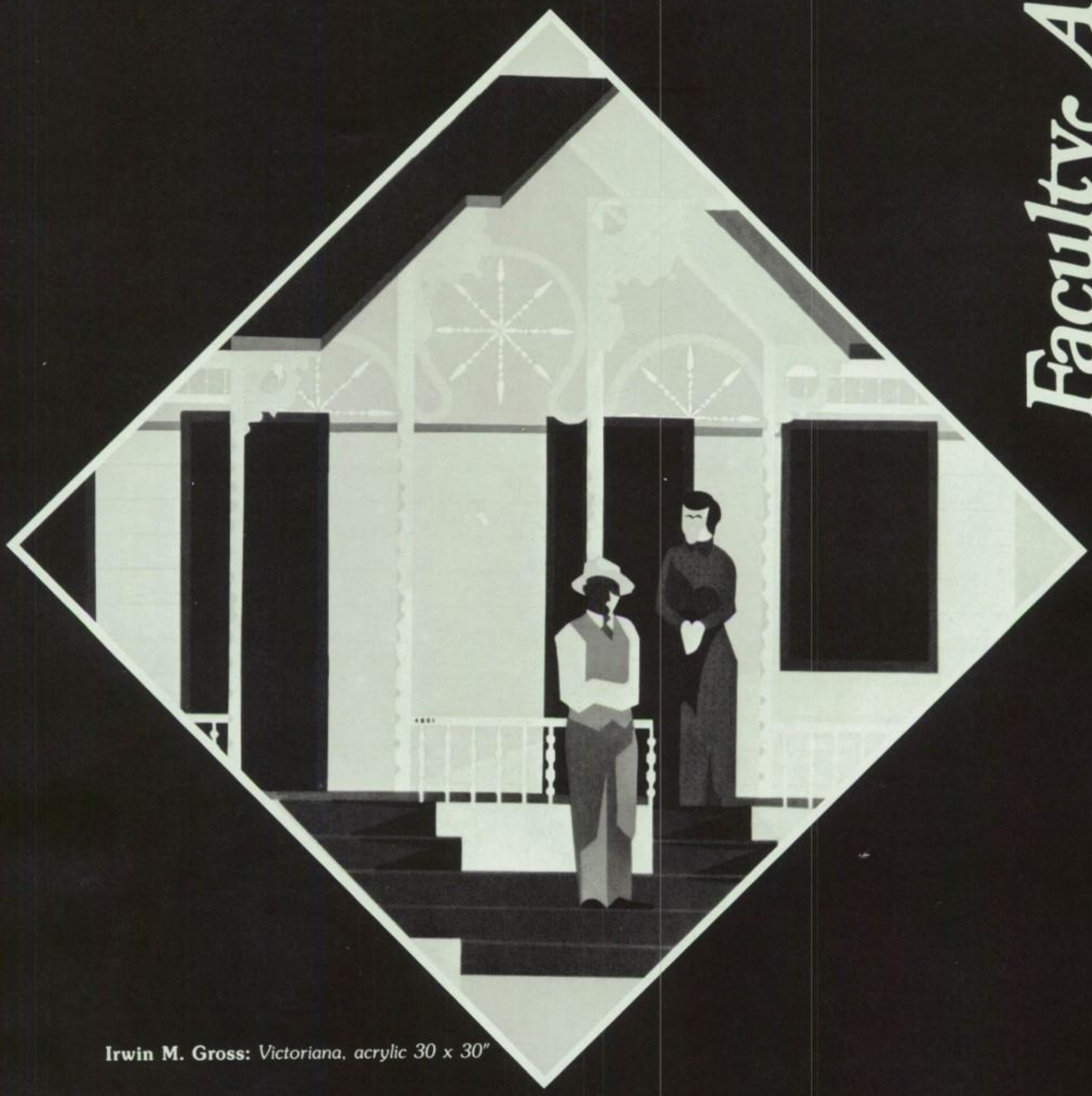
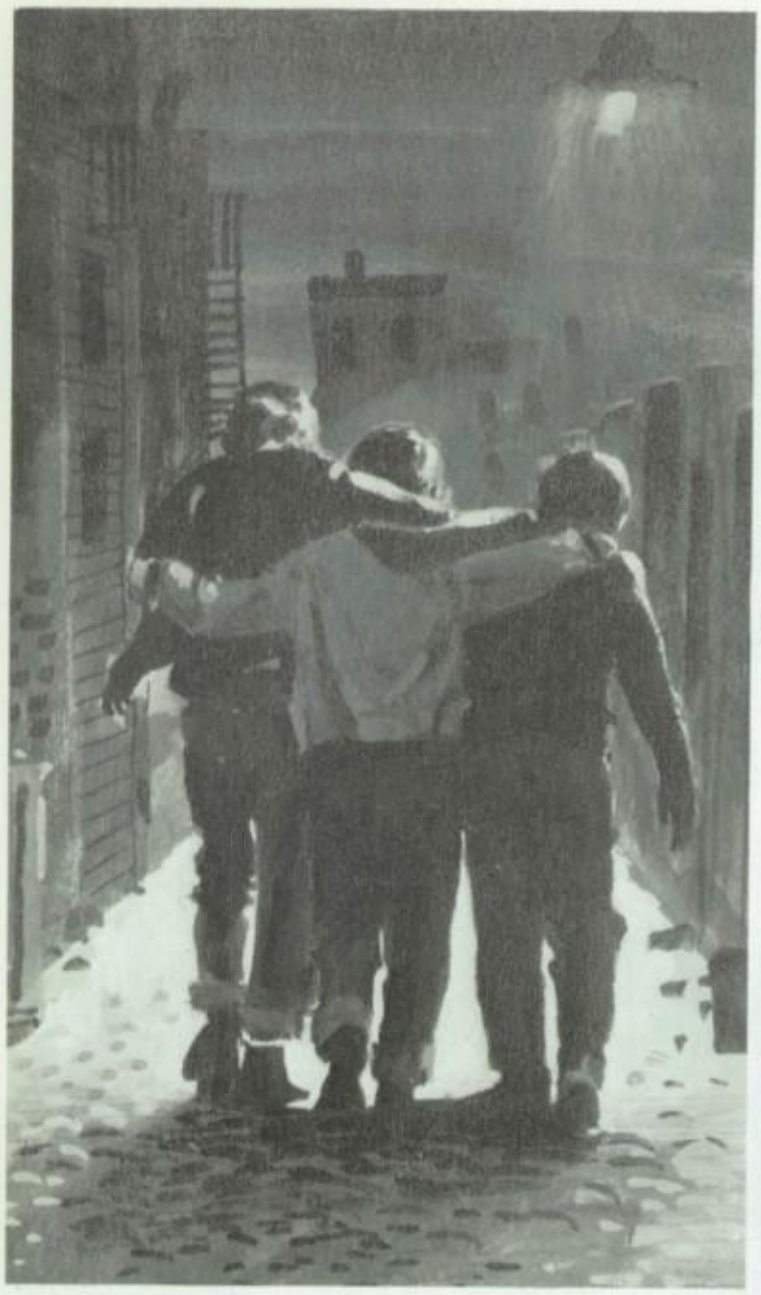


Faculty Art



Irwin M. Gross: *Victoriana, acrylic 30 x 30"*



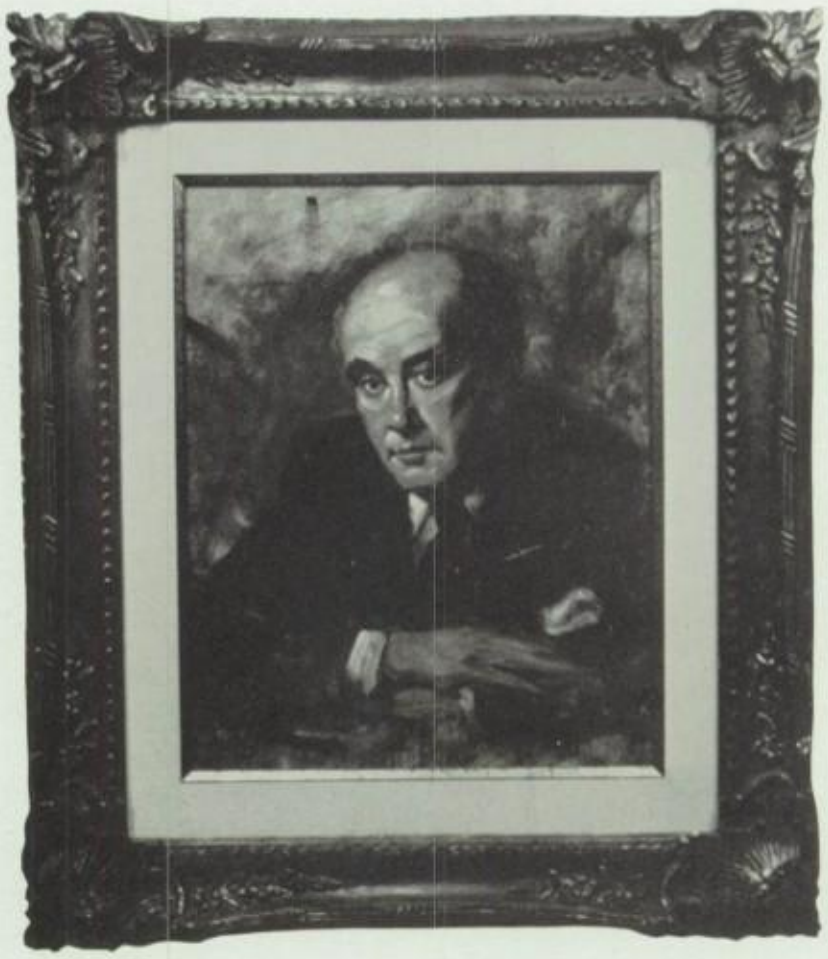
Mike Strauss: *Buddies, 1952/ gouache 7 x 12"*

Ellwood M. White:
The Hunter, 1984
oil on canvas

Bradford Le Beau

Self-Portrait

Lauren Hutton



Baron Philipe de Rothschild

David L. Pakter: *Four Portraits, oil on canvas 1975-1985*.

Irwin Greenberg: *East of Chinatown 1985/ watercolor 11 x 14"*
Second Avenue 1985/ watercolor 11 x 14"

Frank Iovino: *Horses' Happy Hour 1985/ pen and ink*

Allan Melhado:
Evening in New York 1984/ etching 8 x 5.75"

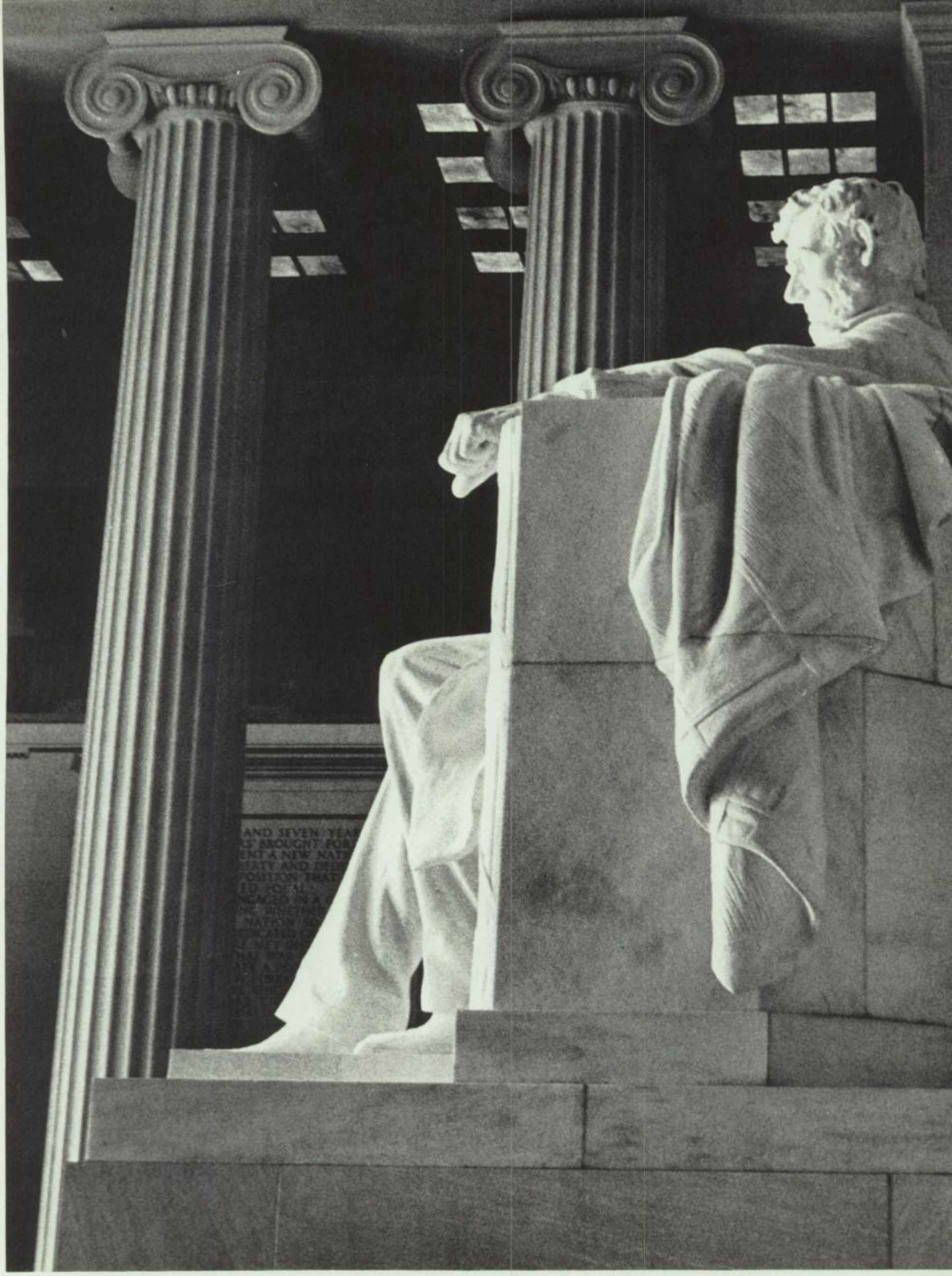
Sali Stern:
Migrant Workers/
pen and ink, 8 x 10"

Irving Docktor:
Jacket Design in pen,
ink and wash for
Screaming Ghosts & Other Tales
Courtesy of Alfred A. Knopf, Inc.

Taal Mayon (Umberto Gonzales):
Nightmare I, 1985/
Horses of Mayor.
pen and ink

Richard Deane Taylor:
Siamese Bronze Buddha/
gesso on panel 12 x 16"

Samuel Singer: *Soho Gallery/ Photo print, 8 x 10"*



Richard Sapienza: *Lincoln Memorial/ Photo Enlargement*

ART WORKS '84

"REACHING OUT TO REACH WITHIN"

Cover printing courtesy of Macy's, Alexander's, and King's Plaza Shopping Center.

Liberty, painting, Artist/Teacher, Suzanne Osterweil.

THE FOURTH ANNUAL ART EDUCATION CONVENTION
NEW YORK CITY ART TEACHERS' ASSOCIATION/UNITED FEDERATION OF TEACHERS

Suzanne Osterweil-Weber: *Liberty/ acrylics on canvas 34 x 30"*

25th Anniversary of

The National Art Museum of Sport

Nabisco Brands USA Gallery
River Road and DeForest Avenue
East Hanover, New Jersey
May 20 - July 3, 1984

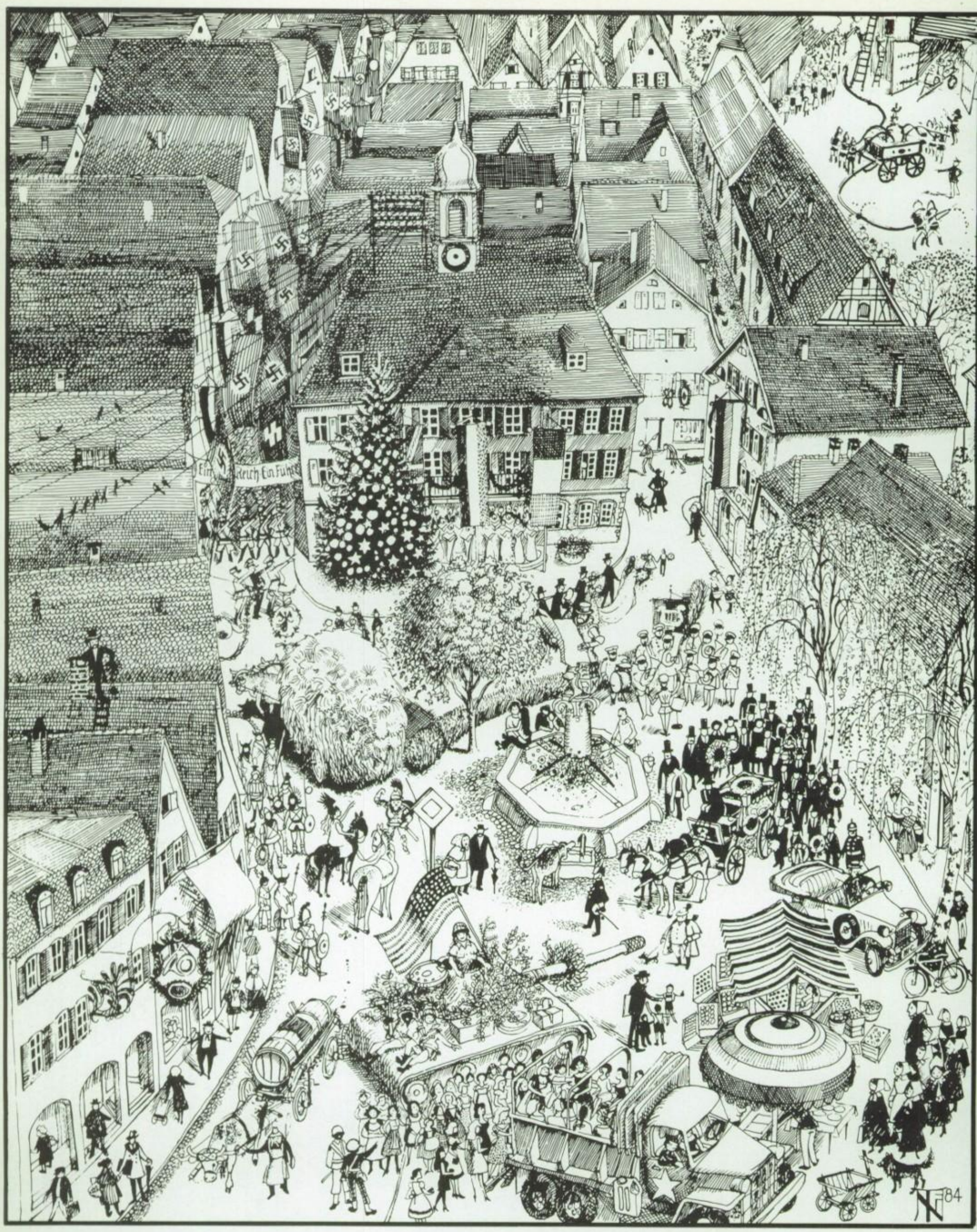
"Runners" Suzanne Osterweil

Runners/ acrylics on canvas, 27 x 48", Gift of Nabisco Brands U.S.A. to National Art Museum of Sport

Cover and Poster Artist Suzanne Osterweil-Weber was the recipient of the 1984 NYCATA-UFT Award as "Outstanding Art Supervisor-Administrator for significant and effective achievements."

George Jellinek:
On Pablo's Trail 1984/ pen and ink 5 x 8"

Gloria Topper:
Life Study 1985/ pen and ink 8 x 10"



Thomas F. Naegele:
Memories of the Marketplace of Murrhardt, 1884-1984/ pen and ink; Courtesy Verlag Murrhardter Zeitung, 1984

PHOTO: MATTHEW KAO

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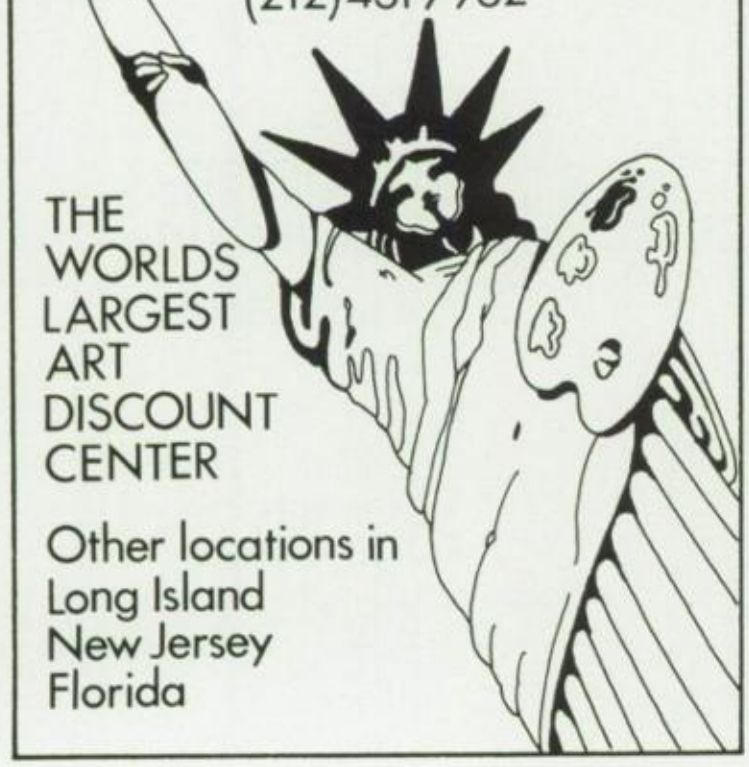

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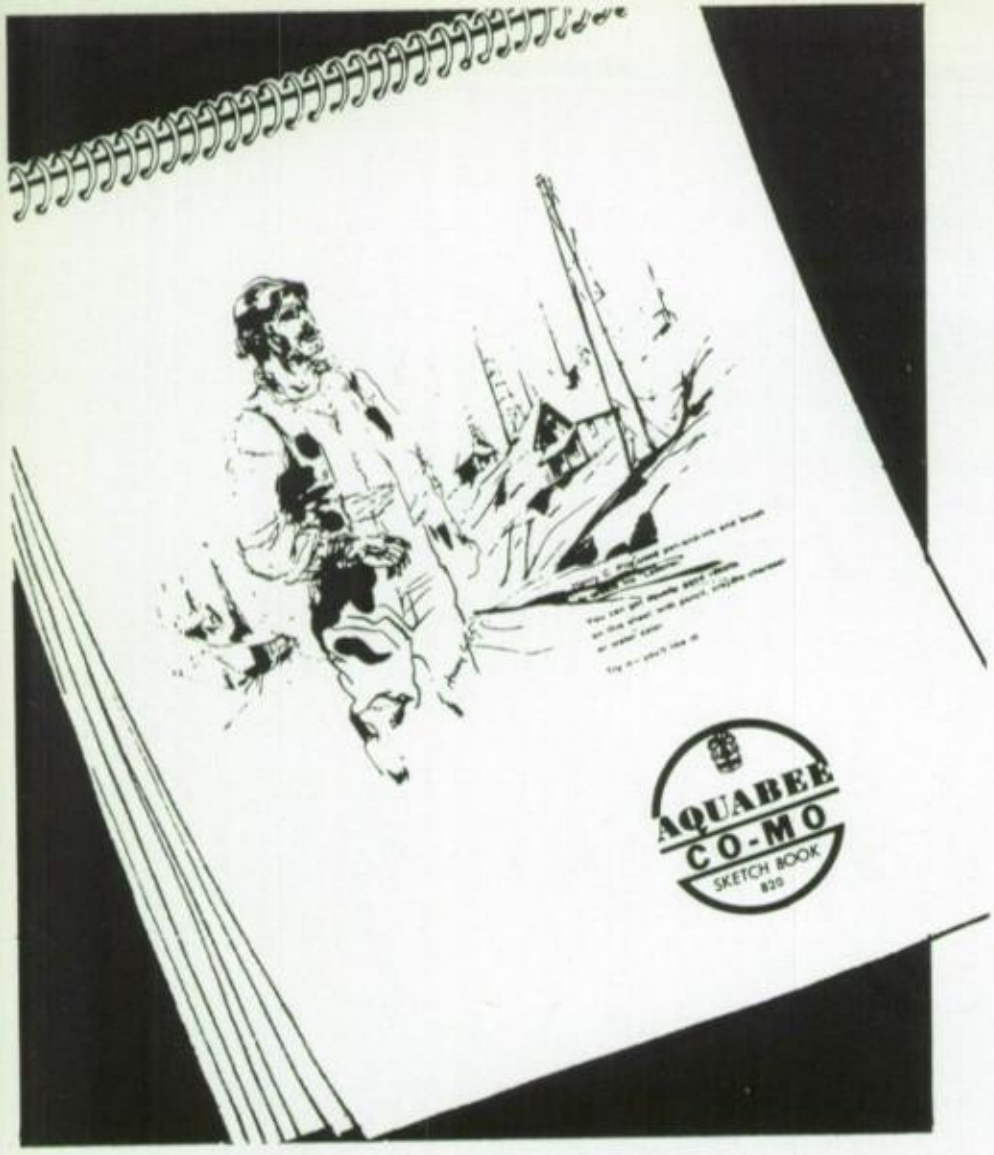

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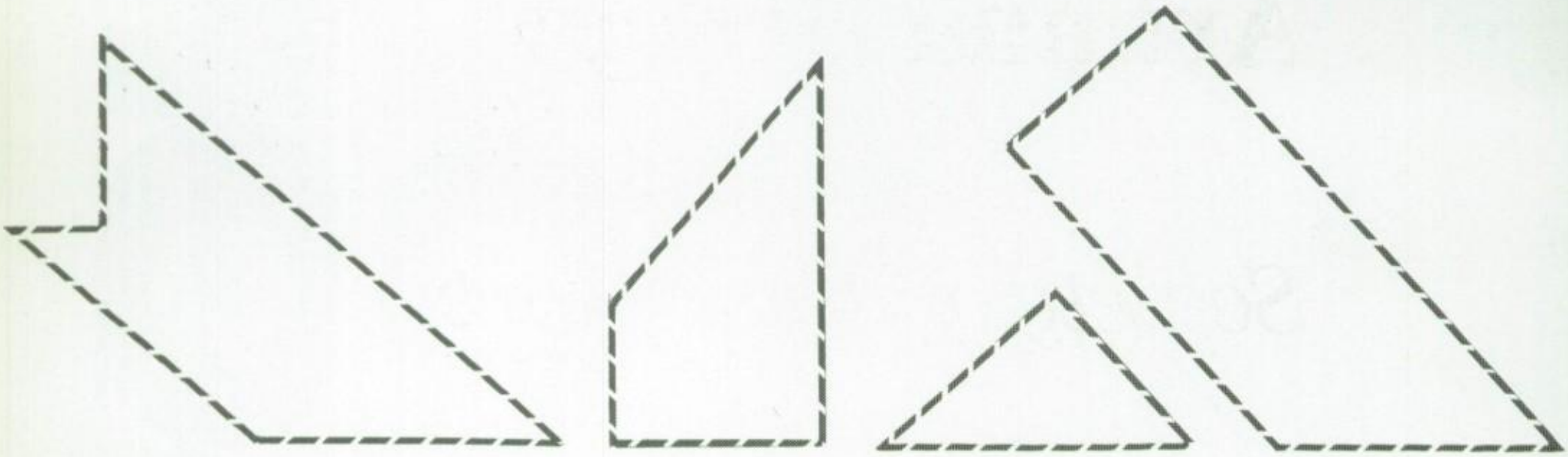

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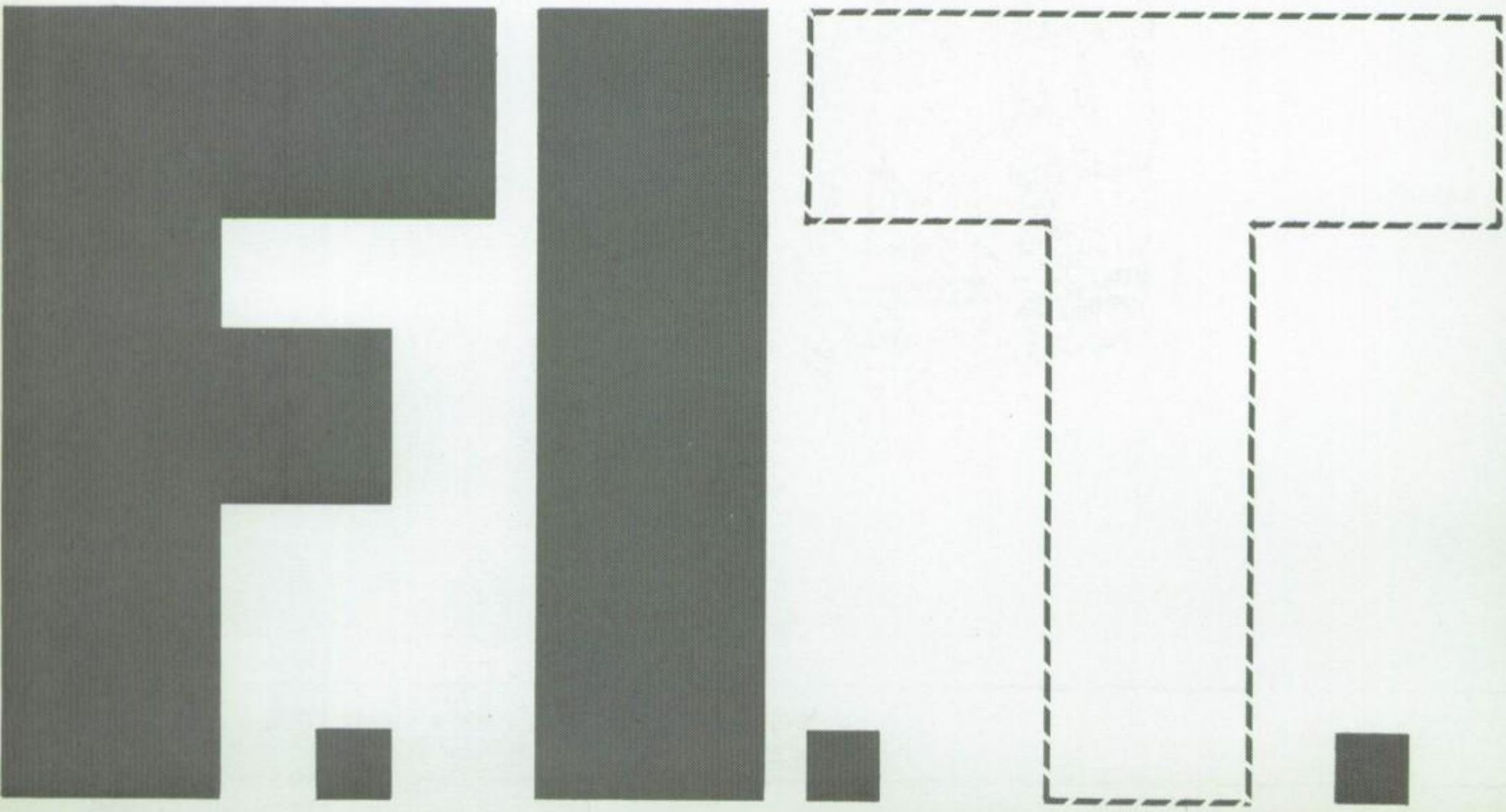

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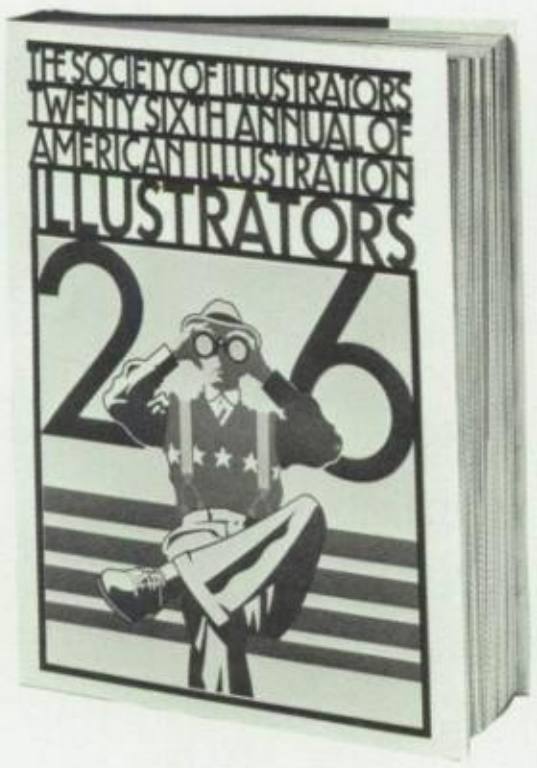
Society of Illustrators



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We Knew Them When

Photo: Lance Staedler

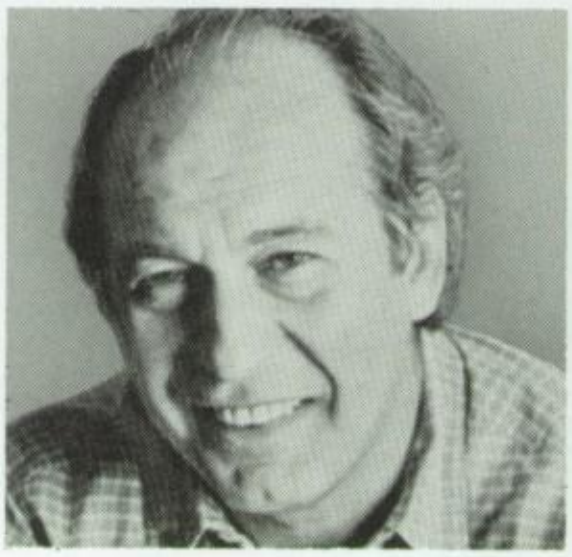
Photo: Herb Gorn

We knew Betsey Johnson when

. . . when she was a Fine Arts student, living on campus at Pratt.

Betsey Johnson began her career as a serious fashion designer with bold new ideas. Her creations are fresh, fun and different. Says Ms. Johnson: "I try and create that look, that style, that doesn't exist in anybody else's designs." A Coty award winner, she was known in the 60's as a top designer for Paraphernalia and Alley Cat, and is now a partner in her own company.

Pratt encouraged Betsey Johnson to let her fashionable ideas fly, and look how far she's flown.



We knew George Lois when

. . . when he was just a kid off the streets of New York, studying Advertising Design at Pratt, and starring on the varsity basketball team.

When George Lois grew up he became one of the most outstanding advertising art directors in America. He has been named Art Director of the Year, president of the Art Directors Club of New York and to the Art Directors Hall of Fame. He is presently Chairman of the Board of Lois Pitts Gershon, the thriving advertising agency he started in 1978.

Way back, George Lois knew where he wanted to go with his career. And he used the skills he learned at Pratt to get there.

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25

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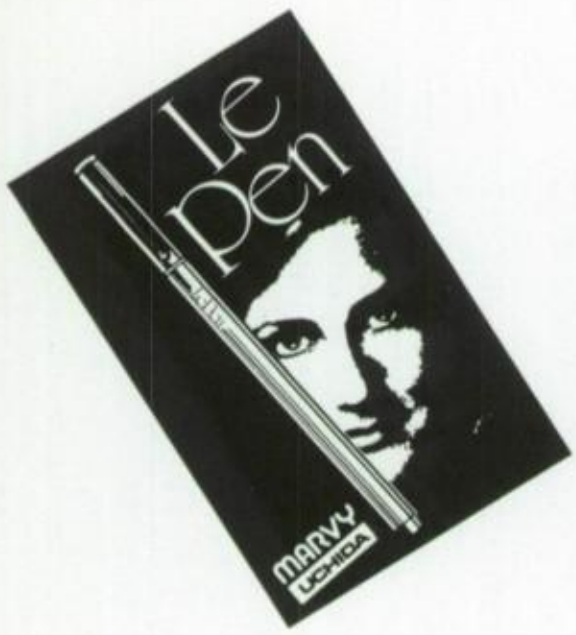

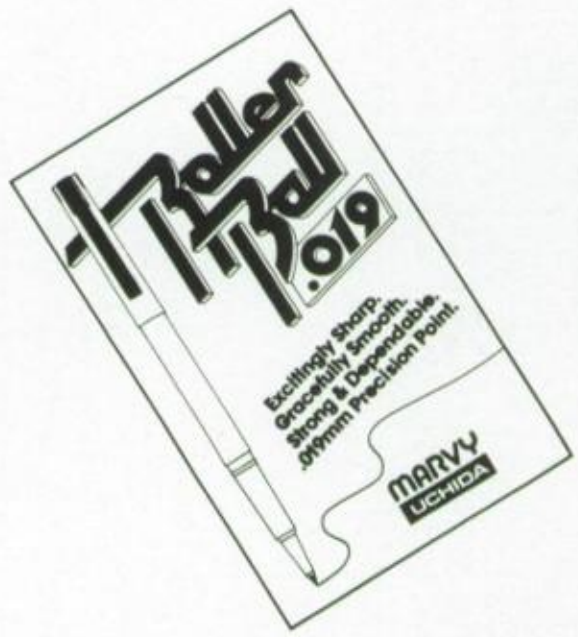

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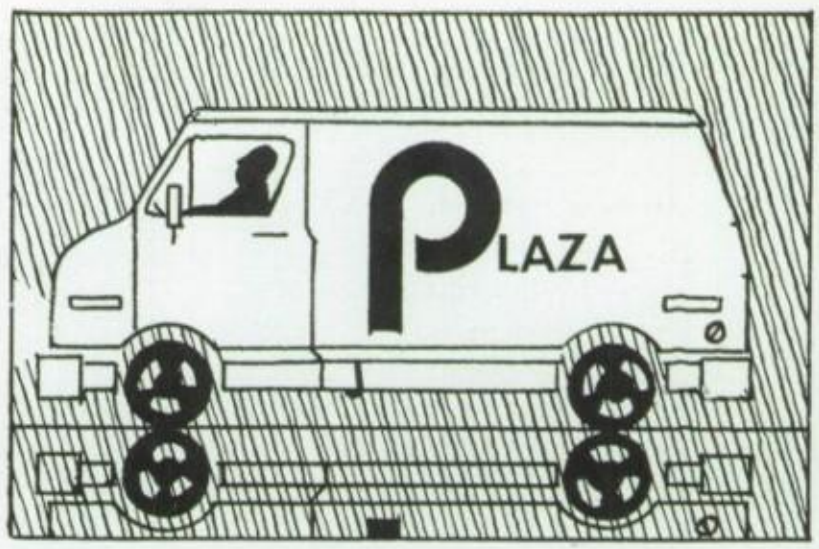

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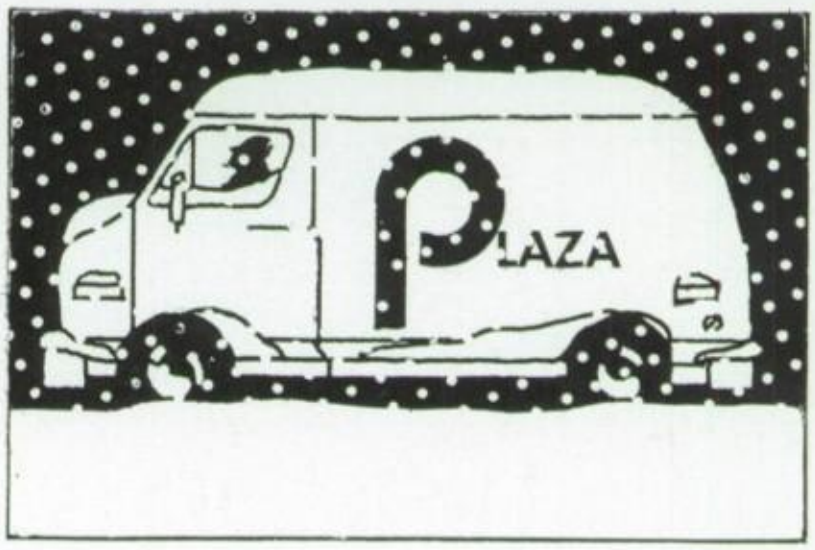

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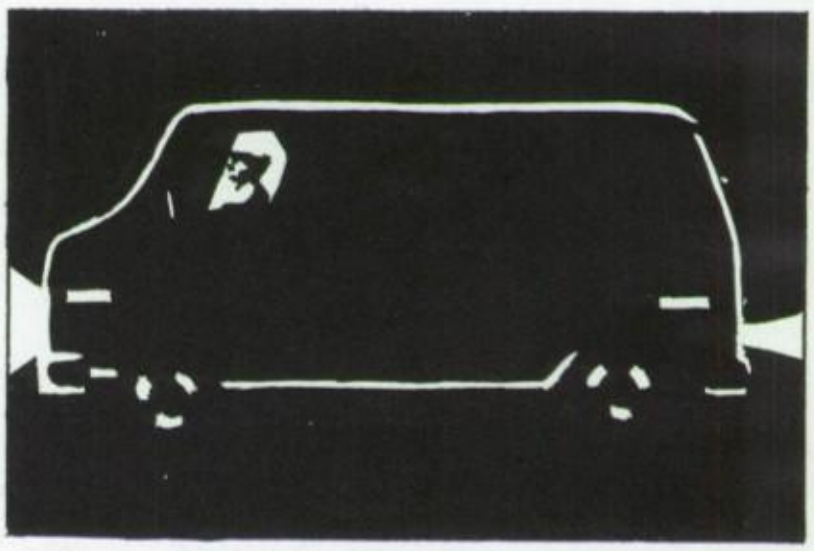

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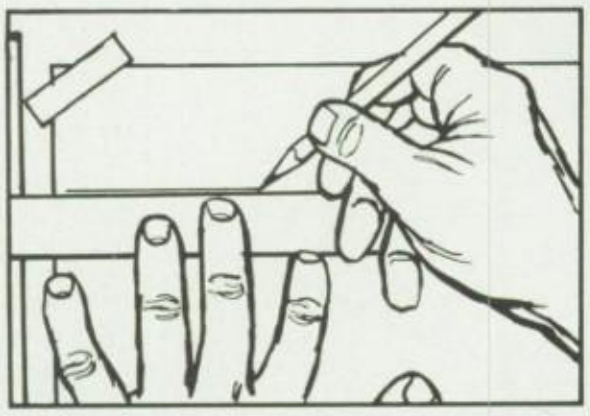
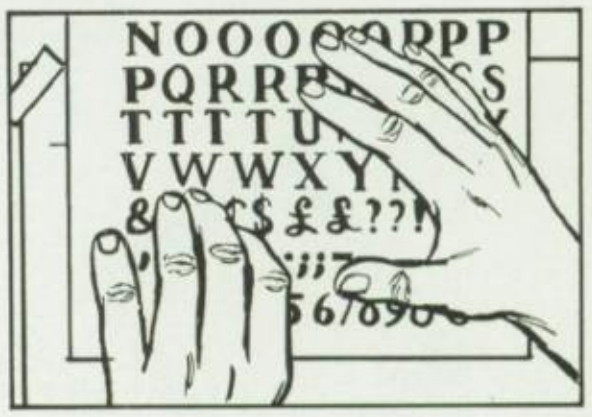
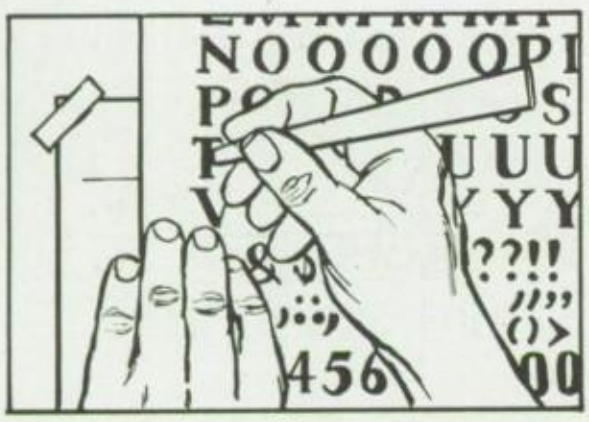


1. To make sure your lettering will be lined up and even, draw a light pencil guideline on your layout. (This line can easily be seen throughout the translucent Prestype sheet.)

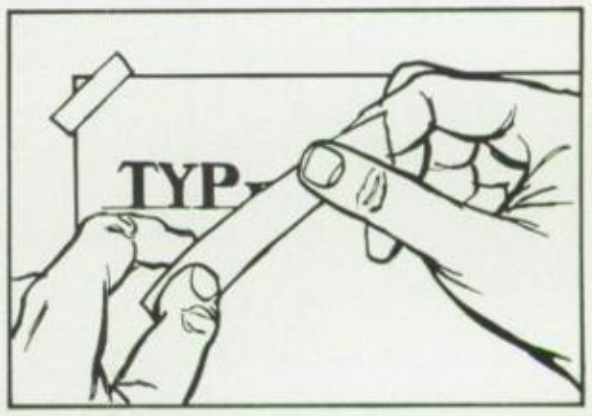


2. Place Prestype sheet on surface you want to letter.



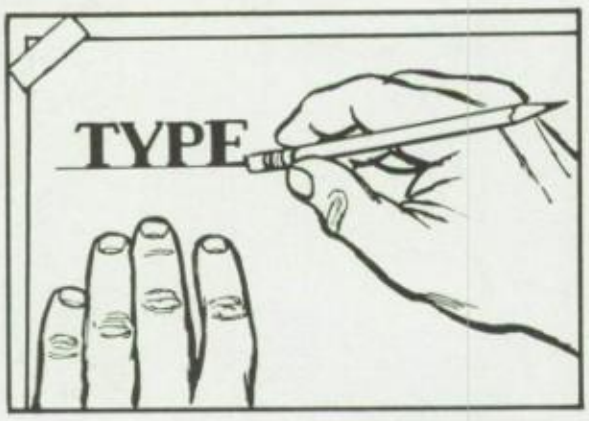
3. Using a pen, pencil or Prestype Teflon* burnisher, transfer the letter from the sheet to the surface by rubbing firmly over the letter with smooth even strokes. Be sure to cover all areas, especially serifs and thin lines.

4. Line up the next letter and repeat operation until you've completed the message. Result? Letter perfect lettering, with no cracking, peeling, distortion or drying.



5. To make corrections, simply lift off the letter in question with the tacky side of masking tape.

6. After transfer, re-rub with the accompanying white backing sheet over the lettering to insure firm, permanent adhesion.



HELPFUL HINTS:

1. After you've completed using the Prestype lettering and white back up sheet, use a pencil eraser to take up the guide lines. At this point, you can erase directly over the Prestype lettering with no fear of disturbing your newly created artwork.

2. Proper storage enables you to get the most out of Prestype. Keep sheets dirt-free and prevent drying by storing Prestype flat in cabinets, or sheet boxes with its protective backing.

* U.S. Patent Office No. 3013917

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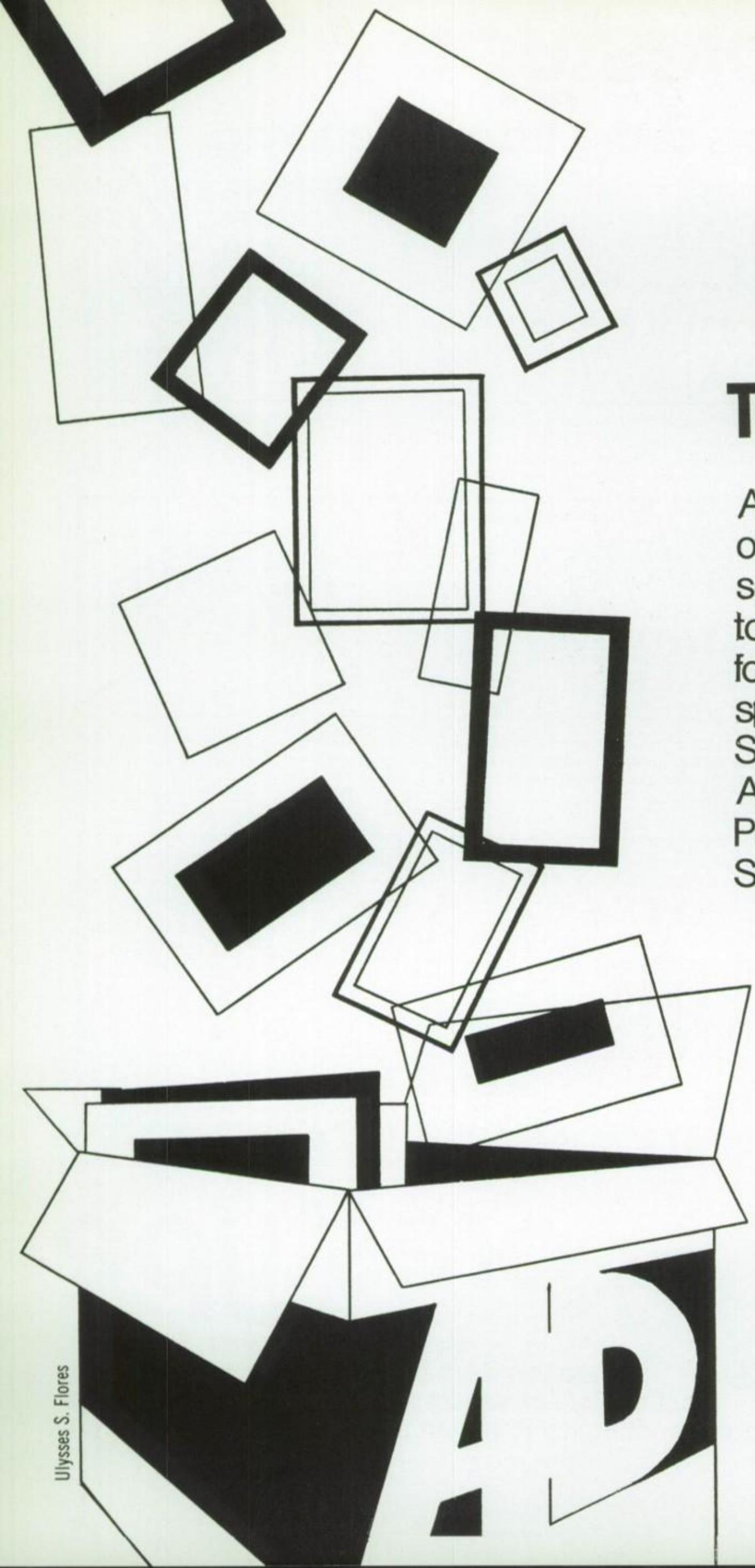

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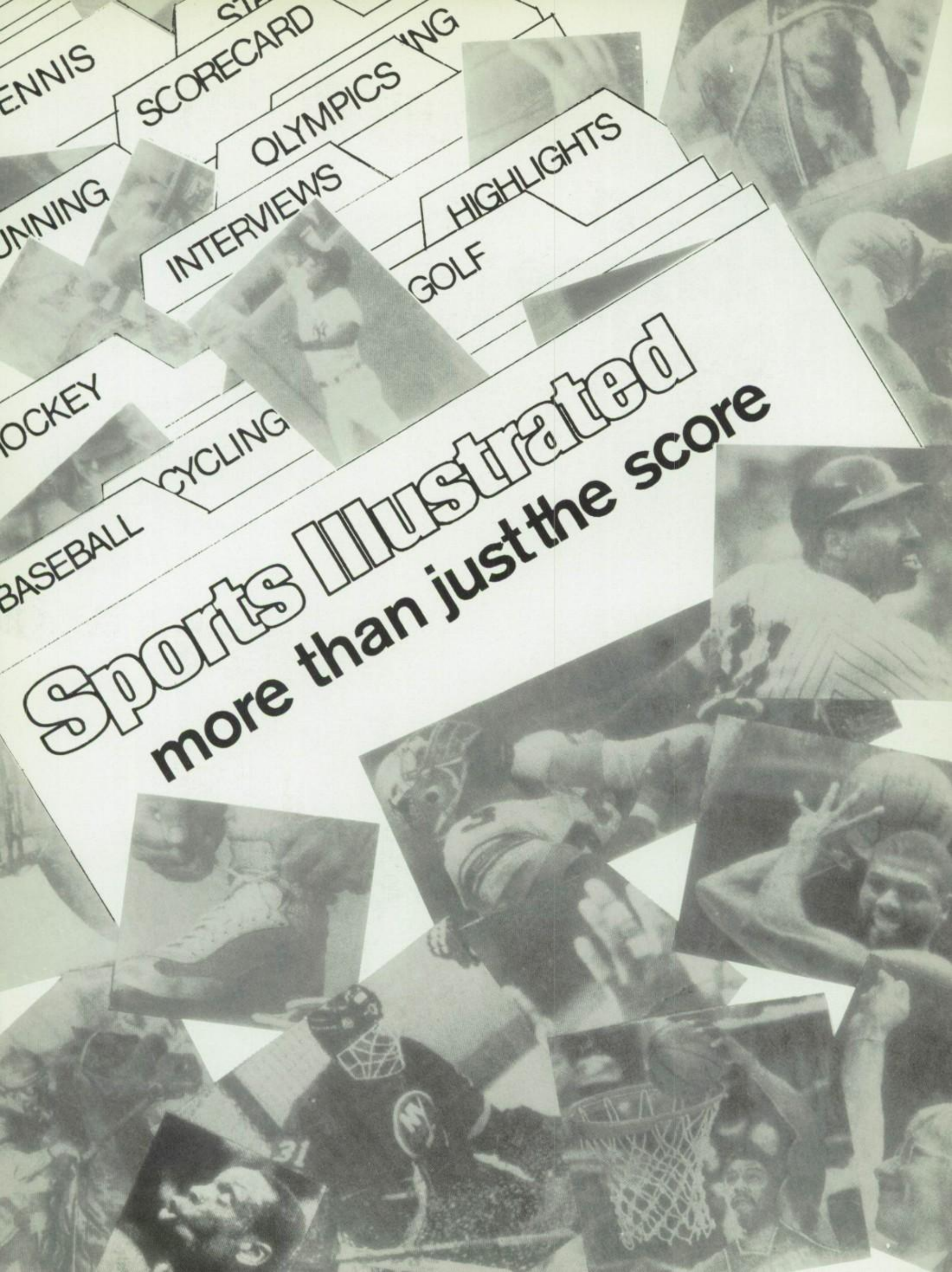
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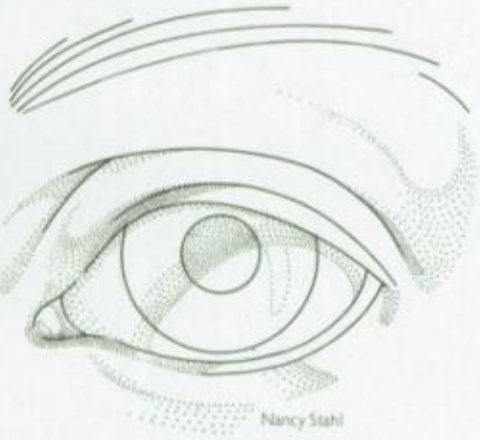
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Pen & ink
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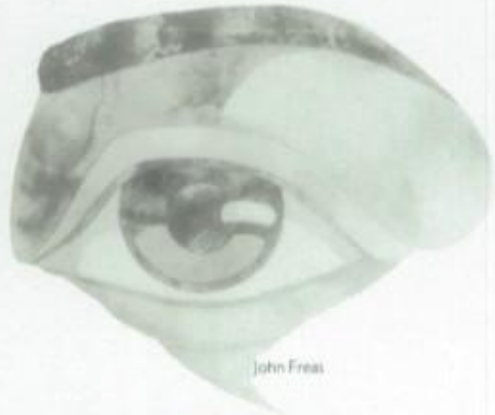
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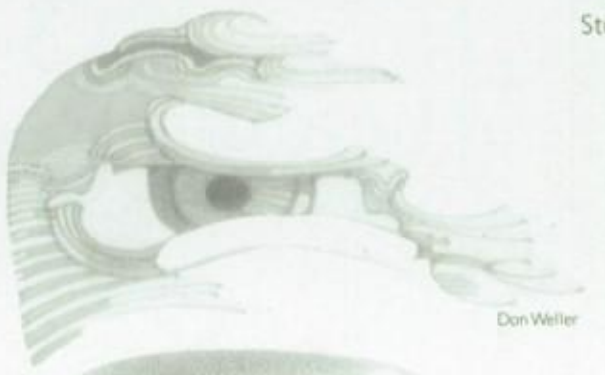
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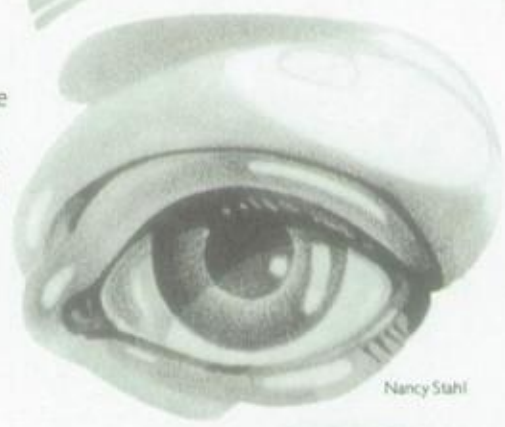
Nancy Stahl

Ink and pencil
Coquille coarse

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